

LIBRETTO VOCAL BOOK



Music and Lyrics by **Dolly Parton**

Book by **Patricia Resnick**

Based on the 20th Century Fox Picture

Originally produced on Broadway by Robert Greenblatt, April 2009

NOTICE: DO NOT DEFACE!

Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

NOT FOR SALE

This book is rented for the period specified in your contract. It remains the property of:



MUSIC THEATRE INTERNATIONAL

421 West 54th Street

New York, NY 10019

(212) 541-4684

PLEASE RETURN ALL MATERIALS TO:

MTI MUSIC LIBRARY

31A INDUSTRIAL PARK ROAD

NEW HARTFORD, CT 06057

In accordance with the terms and conditions specified in your performance license, all music, lyrics and dialogue contained herein are the property of the Authors and are fully protected by copyright.

You are not permitted to make any changes to the music, lyrics or dialogue of the Play, including the interpolation of new material and/or the exclusion of existing material. Any changes shall constitute a willful infringement of said copyright and will subject you to all the criminal penalties and civil liabilities under the United States Copyright Act.

This book may not be duplicated and must be returned at the conclusion of your production. This Play is the property of its Authors. Remember, you have rented these materials and been granted a performance license. You may not duplicate any portion of these materials, disseminate them in any way, in whole or in part, including electronic or digital transmission and posting on the Internet, or use them for performances other than those specified in your license agreement.

Federal Copyright Law specifically prohibits the public performance of the enclosed material without a performance license. MTT's delivery of the enclosed material does not authorize you or your group to perform the enclosed show(s) in any manner whatsoever. For example, it does not matter whether your audience pays for their tickets or not; it does not matter if your group is a school or not. The law requires you to obtain a license prior to performing the enclosed material.

For further information regarding the severity of the punishments for willful infringement of copyright, please visit www.copyright.gov.



MUSIC THEATRE INTERNATIONAL

MUSIC THEATRE INTERNATIONAL
421 West 54th Street
New York NY 10019
(212) 541-4684
www.MTIShows.com

C H A R A C T E R S

VIOLET NEWSTEAD

DORALEE RHODES

JUDY BERNLY

FRANKLIN HART, JR.

ROZ KEITH

JOE

DWAYNE

JOSH

MISSY

MARIA

DICK

KATHY

MARGARET

BOB ENRIGHT

TINSWORTHY

DETECTIVE

DOCTOR

CANDY STRIPER

NEW EMPLOYEE

ENSEMBLE MEN

ENSEMBLE WOMEN

M U S I C A L N U M B E R S

ACT 1

1. “9 to 5”	1
1a. Into the Bullpen	7
2. Around Here	9
2a. Back to Work!	14
3. Here For You	18
3a. Here For You (Reprise)	21
3b. Into the Xerox Room	25
4. I Just Might	27
4a. Punchin’ In	32
5. Backwoods Barbie	34
5a. Enright’s the Man	36
6. Heart to Hart	39
6a. Violet’s Pissed	42
6b. Maui Wowie	45
7. Dance of Death	47
8. Cowgirl’s Revenge	51
9. Potion Notion	54
10. Joy to the Girls	56
10a. Oh My God!	59
10b. Out of the Bathroom	61
10c. To the Hospital	63
11. I Killed the Boss	64
11a. The Search for the Coffee Cup	69
12. Shine Like the Sun	75

ACT 2

13. Entr'acte	80
14. One of the Boys.....	83
14a. One of the Boys Playoff	86
15. 5 To 9	88
16. Change It	89
16a. Ain't it Great?	94
16b. A Better Day.....	95
17. Let Love Grow	98
17a. Goodnight, Mr. Hart	100
17b. Stay Here, Dick	102
18. Get Out and Stay Out	103
18a. No She Didn't.....	104
18b. Hail to the Tinsworthy	108
19. Finale	113
20. Bows	117
21. Exit Music.....	118

SONGS BY CHARACTER

VIOLET

1. "9 To 5"1
2. Around Here9
4. I Just Might27
9. Potion Notion54
12. Shine Like The Sun75
14. One Of The Boys83
16. Change It89
17. Let Love Grow98
19. "9 To 5" Finale114
20. Megamix / Bows117

DORALEE

1. "9 To 5"1
4. I Just Might27
5. Backwoods Barbie34
8. Cowgirl's Revenge51
12. Shine Like The Sun75
16. Change It89
19. "9 To 5" Finale114
20. Megamix / Bows117

JUDY

1. "9 To 5"1
2. Around Here9
4. I Just Might27
7. Dance O' Death48
12. Shine Like The Sun75
16. Change It89
18. Get Out And Stay Out103
19. "9 To 5" Finale114
20. Megamix / Bows117

HART

3. Here For You18
- 3a. Here For You (Reprise)21
7. Dance O' Death48
20. Megamix / Bows117

JOE

14. One Of The Boys83
17. Let Love Grow98
19. "9 To 5" Finale114
20. Megamix / Bows117

ROZ

6. Heart To Hart39
15. 5 To 988
19. "9 To 5" Finale114
20. Megamix / Bows117

ENSEMBLE

1. "9 To 5"1
2. Around Here9
- 2a. Transition: Back To Work ...14
3. Here For You18
4. I Just Might27
5. Backwoods Barbie34
6. Heart To Hart39
8. Cowgirl's Revenge51
9. Potion Notion54
10. Joy To The Girls56
12. Shine Like The Sun75
14. One Of The Boys83
16. Change It89
19. "9 To 5" Finale114
20. Megamix / Bows117

ACT ONE
SCENE 1

The year is 1979. It's early in the morning and the whole world is getting ready for work. The house lights go to half and the familiar vamp from "9 to 5" begins to pound – Dah dah dah dah dah dum dum dum.

House lights out as we bleed through show scrim and up on Dolly Parton's image projected over the image of an alarm clock. [For alternatives, see Appendix on page 119]

#1 – "9 to 5"

DOLLY

Well, hey there everybody! When I hear that sound it takes me back to a time before computers and cell phones. Back when apples and blackberries were somethin' I'd pick behind the barn. We're goin' back to 1979 when a gallon of gas ran you about 86 cents, shag rugs, pet rocks and disco were the hottest things around and it seemed like your whole life existed between the hours of 9 to 5. Back then there was no such thing as office assistants. We were just secretaries! And the boss wasn't interested in no women's movement. Unless of course it was happening under his desk!

GROUP 1

TUMBLE OUTTA BED
AND I STUMBLE TO THE KITCHEN

GROUP 2

POUR MYSELF A CUP OF AMBITION

GROUP 1 & 2

YAWN AND STRETCH AND TRY TO COME TO LIFE.

GROUP 3

JUMP IN THE SHOWER
AND THE BLOOD STARTS PUMPIN'

ENSEMBLE

OUT ON THE STREETS THE TRAFFIC STARTS JUMPIN'
FOR FOLKS LIKE ME ON THE JOB
FROM NINE TO FIVE.

WORKIN' NINE TO FIVE, WHAT A WAY TO MAKE A LIVIN'
BARELY GETTIN' BY IT'S ALL TAKIN' AND NO GIVIN'
THEY JUST USE YOUR MIND AND THEY NEVER GIVE YOU CREDIT
IT'S ENOUGH TO DRIVE YOU CRAZY IF YOU LET IT.

(ENSEMBLE)

HOO HOO HOO OOO WOOO.

(Enter VIOLET, 40's, smart and efficient.)

DOLLY

Let me tell you all what's goin' on. That's Violet. She's the company veteran. Also a widow and mom of a teen.

(Her son JOSH skateboards on.)

JOSH

Mom, where are my clean socks?

DOLLY

That's the teen.

VIOLET

In the dirty clothes hamper.

JOSH

Why would my clean socks be with the dirty clothes?

VIOLET

Because your clean socks are dirty! C'mon, we're running late!

DOLLY

Her life makes the juggling act in the circus look like a piece of cake.

VIOLET

MY TWO LIVES HAVE GOT ME HOPPIN'
DAWN TILL MIDNIGHT THERE'S NO STOPPIN'
DON'T KNOW WHICH I'M MOTHERING THE MOST.

PACK HIS LUNCH AND KISS MY SON AND
GRAB MY PURSE AND I KEEP RUNNIN'
GOT SO MUCH ON MY PLATE I COULD CHOKE.

VIOLET & ENSEMBLE

WORKIN' NINE TO FIVE,

VIOLET

FOR SERVICE AND DEVOTION

VIOLET & ENSEMBLE

YOU WOULD THINK THAT I

VIOLET

WOULD DESERVE A FAT PROMOTION.

VIOLET & ENSEMBLE

WANT TO MOVE AHEAD

VIOLET

BUT THE BOSS WON'T SEEM TO LET ME

I—

VIOLET & ALL WOMEN

SWEAR SOMETIMES THAT MAN IS OUT TO GET ME.

MEN & WOMEN

NINE TO FIVE

NINE TO FI-HI-HIVE

(DORALEE, late 20's, sexy as hell country gal, warm and personable with a ready smile, is with her husband DWAYNE.)

DOLLY

There's Doralee, she's sexy, she's sweet, she's — — well, you know who she is!

DORALEE

THEY LET YOU DREAM JUST TO WATCH 'EM SHATTER

YOU'RE JUST A STEP ON THE BOSS MAN'S LADDER

BUT YOU GOT DREAMS HE'LL NEVER TAKE AWAY ...

DWAYNE

YOU'RE IN THE SAME BOAT WITH A LOT OF YOUR FRIENDS

WAITIN' FOR THE DAY YOUR SHIP'LL COME IN

DWAYNE & DORALEE

AND THE TIDE'S GONNA TURN

AND IT'S ALL GONNA ROLL YOUR WAY.

DORALEE & DWAYNE**ENSEMBLE**

NINE TO FIVE

NINE TO FI-HIVE

DWAYNE

AS LONG AS WE'RE TOGETHER

DORALEE & DWAYNE

YOU KNOW YOU AND I

YOU AND I-HI

DWAYNE

WILL MAKE IT THROUGH WHATEVER

DORALEE & DWAYNE

THEY CAN'T KEEP US DOWN,

DORALEE

AIN'T NO WAY

WE'LL JUST RISE ABOVE IT.

DORALEE & DWAYNE

YOU HOLD ON TO ME
WE'LL TELL 'EM WHERE TO SHOVE IT.

ENSEMBLE

NINE TO FIVE YOU CAN LOSE YOUR MIND.
GET UP AND WORK, GET UP AND WORK,
NINE TO FIVE YOU CAN LOSE YOUR MIND.
WORKIN' NINE TO FIVE,
NINE TO FIVE YOU CAN LOSE YOUR MIND.
NINE TO FIVE!

IT'S ENOUGH TO DRIVE YOU CRAZY

WOMEN

IT'S ENOUGH TO DRIVE
YOU CRAZY
IT'S ENOUGH TO DRIVE YOU CRAZY

IT'S ENOUGH

MEN

IT'S ENOUGH TO DRIVE
YOU CRAZY IT'S ENOUGH
IT'S ENOUGH

IT'S ENOUGH

ENSEMBLE

IT'S ENOUGH TO DRIVE YOU
GET UP AND WORK
GET UP AND WORK
NINE TO FIVE.
NINE TO

(JUDY enters. She is mid 30's, a bit meek. She is totally overdressed in some designer get-up, a hat, a silk scarf, and purse.)

JUDY

DREAMS AND PLANS ARE IN THE MAKING,
SUCCESS IS OUT THERE FOR THE TAKING,
WISH IT WAS AS SIMPLE AS IT SOUNDS.

ENSEMBLE

FI-II-IIIVE.

OOOOH.
SIMPLE AS IT
SOUNDS,
OOOH

DOLLY

Well, there's Judy. Ain't nothin' simple for her right now. She don't know it, but her whole life is about to change. Heck, the whole world is about to change!!!!

JUDY

I SWEAR TO YOU I'M GONNA DO IT,
GRIT MY TEETH AND
I'LL GET THROUGH IT.
IT'S HARD TO SEE THE UPSIDE
WHEN YOU'RE DOWN.

WORKING NINE TO FIVE,
IT BECAME NECESSARY
WHEN MY HUSBAND, DICK,

LEFT ME FOR HIS SECRETARY.
NEVER WORKED BEFORE,
BUT SOMEHOW I'VE GOT TO MAKE IT
'TIL I LEARN THE ROPES
I GUESS I'LL JUST HAVE TO FAKE IT.

ENSEMBLE

NINE TO FIVE

DICK!

NEVER WORKED BEFORE

LEARN THE ROPES

ENSEMBLE

GET UP AND WORK
GET UP AND WORK
WORKIN'

THREE WOMEN & ENSEMBLE

NINE TO FIVE—

VIOLET, JUDY, DORALEE

SO MANY OF US DO IT.

THREE WOMEN

BUT WE KNOW INSIDE
WE'RE GONNA MAKE IT THROUGH IT
THERE'S A BRIGHTER DAY
AND WE'LL KEEP LOOKIN' T'WARD IT

ENSEMBLE

BUT WE KNOW INSI-HIGH HIDE
OH THERE'S A BRIGHTER DAY
LOOKIN' T'WARD IT

ALL

AND WE'LL BUY THAT DREAM
AS SOON AS WE CAN JUST AFFORD IT.

**3 WOMEN & 2 FEMALE
ENSEMBLE**

NINE TO FIVE,

WORKIN' NINE TO FIVE

NINE TO FIVE

WORKIN' NINE TO FIVE

NINE TO FIVE

WORKIN' NINE TO FIVE

ENSEMBLE

NINE TO FIVE YOU CAN
LOSE YOUR MIND

GET UP AND WORK,
GET UP AND WORK.

NINE TO FIVE YOU CAN
LOSE YOUR MIND
WORKIN' NINE TO FIVE

NINE TO FIVE
YOU CAN LOSE YOUR MIND
NINE TO FIVE

BARITONES

WHOA OH OH

WHOA OH OH OH

NINE TO FIVE

ALL

IT'S ENOUGH – IT'S ENOUGH – IT'S ENOUGH!

VIOLET

I DESERVE A FAT PROMOTION...

ALL

FOR FOLKS LIKE ME.

DORALEE & JUDY

THE TIDE'S GONNA TURN...

ENSEMBLE

WORKIN NINE TO FIVE NINE TO FI – VE!

By the end of the number we've arrived at:

ACT ONE
SCENE 2

#1a – Into the Bullpen

OFFICE BULLPEN. A little anthill of activity. The rhythm of the typewriters and key punch machines and the lack of computers remind us once again that this is a very different world than we live in today.

JUDY has finally found the office. She stands beside a desk waiting for someone to notice her. VIOLET is talking to secretaries MARIA DELGADO, young and vibrant, and KATHY, the office gossip.

VIOLET

Good Lord. What is that?

(KATHY glances over at JUDY.)

KATHY

New girl. First day. She's in your section.

VIOLET

My section? Why are they always in my section?!

MARIA

Just lucky I guess.

VIOLET

We're going to need a special locker just for the hat!

(As VIOLET crosses to JUDY:)

Oh brother.

(VIOLET extends her hand to JUDY.)

Hi, I'm Violet Newstead. I'll be training you here at Consolidated.

JUDY

Judy Bernly. Nice to meet you. This is quite a big day for me.

VIOLET

Big day, big hat.

JUDY

Thank you. I left an hour early to make sure I was here on time but the parking was impossible. Fun fact: parking meters were invented in Oklahoma City in 1935.

Sorry – I share trivia when I'm nervous.

VIOLET

Okay, this will all be yours. Thrilling, isn't it? So, let's get started with a typing test. I'm going to dictate and you type.

(VIOLET picks up a memo and begins to read rapidly.)

(VIOLET)

From Franklin Hart, President, Consolidated Industries. To the employees: when planning for your retirement, why diversify? And ...

(VIOLET stops, looks over at JUDY who is frantically trying to keep up.)

It works a lot better with paper in the typewriter.

JUDY

Oops.

VIOLET

Where did you say you worked before?

JUDY

I've never really had a job in an office.

VIOLET

No kidding.

JUDY

You're not going to tell them are you?

VIOLET

I sorta have to ...

JUDY

Yeah.

(starts to get upset)

Well, I'm sorry, but I wasn't sure where on my resume to write, "I have no skills because I've spent my entire adult life taking care of a husband who just dumped me for a nineteen year old named Mindi." With an "i"!

(JUDY sobs.)

VIOLET

Alright, come on now, don't ... cry.

(beat)

So you have absolutely no office skills whatsoever?

JUDY

None.

(beat)

Is this where you call Security?

(VIOLET takes a moment, considers.)

VIOLET

No.

(reluctantly)

This is where I tell you I love a challenge and welcome to Consolidated.

JUDY

Oh thank you. Thank you so much. I just hope I can do the job.

#2 – Around Here

VIOLET

Relax, I've been at Consolidated for fifteen years. You'll get it. You've got the very best training you.

JUDY

Really? Who?

VIOLET

Me!

YOU GOTTA KNOW WHAT TO DO, YOU GOTTA DO IT IN A HURRY;
GOTTA HUSTLE, GOTTA BUSTLE, GOTTA SCOOT, YOU GOTTA SCURRY
'CAUSE WE

ALL

GOT NO TIME

VIOLET

TO FOOL AROUND, AROUND HERE

VIOLET & ENSEMBLE

AROUND HERE.

VIOLET

YOU GOTTA

ENSEMBLE

GET IT RIGHT

VIOLET

ON THE FIRST TRY, HONEY.

CAUSE EACH MISTAKE MEANS THEY'RE LOSING LOTS OF MONEY AND

VIOLET & ENSEMBLE

WE GOT NO TIME

VIOLET

TO WASTE A DIME

ENSEMBLE

AROUND HERE

VIOLET

HERE'S YOUR ADDING MACHINE AND THE CARBON PAPER,
THERE'S YOUR INTERCOM, THERE'S THE PHONE
AND THERE'S THE STAPLER,
GOT YOUR SHREDDER, GOT YOUR LETTERS,
GONNA TYPE, YOU GOTTA WRITE,
IS THAT CLEAR?

VIOLET & ENSEMBLE

IS THAT CLEAR?

VIOLET

GOT YOUR THREE-HOLE PUNCH, AND AT NOON TAKE LUNCH
KEEP IT RUNNIN', KEEP IT COMIN',
GOTTA PUMP, YOU GOTTA HUMP

ENSEMBLE

CAUSE WE
GOT NO TIME

VIOLET

TO FOOL AROUND AROUND HERE.

Follow me!

VIOLET & ENSEMBLE

YOU GOTTA KNOW WHAT TO DO, YOU GOTTA DO IT IN A HURRY
GOTTA HUSTLE, GOTTA BUSTLE, GOTTA SCOOT, YOU GOTTA SCURRY
CAUSE WE GOT NO TIME TO FOOL AROUND, AROUND HERE
AROUND HERE.

ALL WOMEN

PUNCH IN WHEN YOU ENTER

ALL MEN

PUNCH OUT WHEN YOU LEAVE

ALL WOMEN

DO EXACTLY AS YOU'RE TOLD

ALL MEN

NO EXCUSES PLEASE

VIOLET & ENSEMBLE

NO, WE DON'T PLAY OR MAKE MISTAKES AROUND—

(ROZ KEITH, company snitch and second only to the boss, ENTERS and cuts everyone off. Underscore continues.)

ROZ

Violet, oh, Violet —

VIOLET

Judy, this is Roz Keith, Mr. Hart's administrative assistant. It's Judy's first day.

ROZ

Welcome to our happy little family. Violet, I've been meaning to talk to you about Mr. Hart's rules regarding office decor. No personal items on the desk. We mustn't look cluttered and sloppy. "An office that looks efficient —

VIOLET & ROZ

is efficient."

ROZ

As Mr. Hart always says ...

(with longing)

What a man.

VIOLET

(sarcastic)

What a man.

ROZ

I've typed up a memo. You can post it on the bulletin board.

VIOLET

Thanks, Roz. I know just where to stick it.

(ROZ scurries away.)

Dear old Roz is Mr. Hart's administrative eyes, ears, nose and throat. If you ever want to gossip in the ladies room, check under the stall for feet first.

YOU GOTTA KNOW WHO TO TRUST,

BETTER KNOW IT IN A HURRY,

NO TIME FOR SUCH A THING AS YOUR PERSONAL WORRIES

GOTTA GROW, YOU GOTTA SHOW

GOTTA KEEP IT IN TOW AROUND HERE

Let's recap.

ALL

AROUND HERE!

JUDY

Know who to trust and know it in a hurry.

ALL

AROUND HERE!

JUDY

No time for any personal worries.

ALL

AROUND HERE!

VIOLET

No laughing, no jokes, and mind the dress code.

(VIOLET removes JUDY's hat.)

ALL

IS THAT CLEAR?

AROUND HERE!

KATHY & 2 MALE ENSEMBLE

NO CHATS

2 MALE ENSEMBLE

NO SNACKS

3 MALE ENSEMBLE

NO CLUTTER ON THE DESK

ALL

AROUND HERE!

2 MALE ENSEMBLE

NO BREAKS

ALL

NO PERSONAL EFFECTS

VIOLET

IT'S ALL ABOUT THE JOB

AND GETTING IT DONE

AROUND HERE.

ALL / ENSEMBLE

OOH.

OOH.

ALL ABOUT THE JOB

AND GETTING IT DONE!

ALL

YOU GOTTA KNOW WHAT TO DO,

YOU GOTTA DO IT IN A HURRY;

GOTTA HUSTLE, GOTTA BUSTLE,

GOTTA SCOOT, YOU GOTTA SCURRY

(ALL)

CAUSE WE GOT NO TIME TO FOOL
AROUND 'ROUND HERE.
AROUND HERE.

DO WHAT YOU GOTTA DO,
NO TIME TO DILLY-DALLY.

NO TIME TO BEND THE RULES
CAUSE THEY'RE THE ONES WHO KEEP THE TALLY
AND WE GOT NO TIME TO FOOL
AROUND AROUND HERE,
NOT AROUND HERE—

WOMEN

GOT NO TIME AT ALL

MEN

NO TIME AT ALL,

WOMEN

NO TIME AT ALL,

ALL

TO FOOL AROUND, AROUND HERE,
AROUND HEEERRRRE.

VIOLET

Get it?

JUDY

Got it.

VIOLET

Good!

(The song ends and everyone goes back to work.)

This whole section is divided into three zones each with its own supervisor.

(MARGARET, the office lush, crosses and exits.)

Hey, Margaret.

MARGARET

(drunk)

Hey.

VIOLET

As senior supervisor, the other two supervisors report to me. I report directly to Mr. Hart.

JUDY

What's he like?

VIOLET

He was just made President. I've never seen anyone leap frog to the top so fast in my life.

(beat)

And I've got the bad back to prove it.

Ooo ... I forgot, Mr. Hart asked me to pick up a present for his wife. How attached are you to that scarf?

(JUDY looks down at her scarf.)

JUDY

Well, it was a present from my husband. Now that we're separated I ...

VIOLET

(upon hearing the word "separated")

Right, way too many memories.

(VIOLET grabs the scarf right off JUDY'S neck.)

As they CONTINUE TO Hart's office, they bump into DORALEE who greets them both with a big smile.)

DORALEE

Well, hey, who's this here?

VIOLET

Judy Bernly. First day.

DORALEE

Hey, Judy. I hope everyone's been treating you real friendly and showing you around. If there's anything I can do for you just gimme a holler. Cause I know what's it's like to be the new girl in town.

(DORALEE does an incredibly sexy walk across the stage.)

VIOLET

We don't like her.

TRANSITION TO HART'S OFFICE:

ALL

DO WHAT YOU GOTTA DO
NO TIME TO DILLY DALLY
NO TIME TO BEND THE RULES
CUZ THEY'RE THE ONES WHO KEEP THE TALLY

ALTOS

GOT NO TIME AT ALL

BARITONES

TIME AT ALL

SOPRANOS & TENORS

TIME AT ALL
TO FOOL AROUND, AROUND HERE

BARITONES

AROUND HERE.

ACT ONE
SCENE 3

HART'S OFFICE.

FRANKLIN HART, smarmy, pompous, his own biggest fan, is sitting behind his intimidatingly large desk. VIOLET stands in front of him waiting to be acknowledged, JUDY hovering behind her.

HART

What!

VIOLET

This is Judy Bernly, new employee.

(HART takes JUDY in.)

HART

Now this is what I'm talking about. You're not bad looking for a gal with a little tread worn off her tires. I mean that. Sincerely.

VIOLET

Mr. Hart, I really wish you wouldn't refer to ...

HART

Come on Violet, Franklin Hart knows the value of each girl who has the privilege to serve under him. Now ...

VIOLET

Oh Lord, here we go ...

HART

Let me tell you my philosophy of business, Julie.

JUDY

Judy.

HART

In a word: Teamwork. Everyone pulling together. It's a shame, and I have always said this, that you girls don't have the experience growing up of playing football or baseball because that's where you learn that a chain is only as strong as its weakest link. If we all work together we can cut the balls off our competition and be sitting pretty on top of the hill.

VIOLET

Sitting pretty on top of a hill of balls. What a lovely picture.

JUDY

I'm very happy to be part of the team.

HART

You see that, Violet? That's the attitude I'm looking for. By the way, is that the present for my wife?

VIOLET

Yes, it is, but I want to remind you that my job description says nothing about doing your personal—

HART

Violet, dammit! I'm trying to explain to Jody here ...

JUDY

Judy.

HART

... how we're all a team and right away you're not there for the handoff! I expect an employee, especially one who wants to be promoted to management, to show a little flexibility and cooperation. You savvy?

VIOLET

I savvy.

HART

(on intercom)

Doralee.

(Seething, VIOLET hands over the scarf.)

HART

Now be a good girl and get my coffee. No sugar, just some Skinny 'N' Sweet.

VIOLET

Yes, sir.

(VIOLET marches out of Hart's office, JUDY still behind her. DORALEE enters with a dictation pad as JUDY and VIOLET leave.)

DORALEE

Should we get back to that dictation, sir?

HART

First, I want to apologize for my behavior yesterday. I got a little carried away.

DORALEE

(good-naturedly)

That's alright, I've been chased by swifter men than you and I ain't been caught yet.

HART

Y'know ever since I made that stupid mistake about that convention in San Francisco ...

DORALEE

Oh Mr. Hart, you didn't make a mistake. You see I'll just have to make sure the next time I'm asked to work at a convention that there is a convention going on.

HART

Here's a little something to say I'm sorry. I picked it out myself.

(Hands her the scarf.)

DORALEE

That's very nice.

HART

That's very nothing! I'm a rich man. I've got my checkbook right here. You just say the word and you could write your own figure!

DORALEE

I could do that now, I sign your name better than you do.

(beat)

Let's get back to the letter.

(HART knocks over his pencil cup on DORALEE's side of the desk. Pencils scatter to the floor.)

#3 – Here For You

I'll get it.

(HART gets to his feet to get a good view of DORALEE's ample cleavage as she bends over to retrieve the pencils.)

HART

Sure you don't need a little help?

(DORALEE gets to her feet and picks up her pad and pen.)

DORALEE

No, sir, I'm fine. Should we get started?

HART

To all regional managers, from Franklin Hart Jr. regarding tardiness. All employees who arrive at work more than five minutes late should be docked pay in incremental —

(As DORALEE continues to take dictation, HART sings, heard only by himself.)

OH, MY SWEET DEAR DORALEE

YOU DON'T KNOW WHAT YOU MEAN TO ME.

I JUST DON'T KNOW WHAT I WOULD DO WITHOUT YOU.

YOU'RE SO EFFICIENT AND ALERT;

AND THE WAY YOU LOOK, WELL SHIT THAT DON'T HURT.

NOW PLEASE DON'T THINK I'M JUST A FLIRT,

IT'S JUST I'M NUTS ABOUT YOU.

(HART)

HERE FOR YOU, I'M HERE FOR YOU.

I WANT YOU SO, I TRULY DO.

MY BODY IS YOUR INSTRUMENT

PLEASE PLAY IT.

Yours sincerely, no — firmly, Franklin Hart Jr ... Doralee, get me the Harper Davis file off the top shelf.

(DORALEE slides a library ladder over to the place HART indicated and begins to climb it.)

IT'S JUST THAT YOU STAY ON MY MIND,

EVERY MINUTE, ALL THE TIME.

I'VE GOT TO DO IT, MAKE YOU MINE COMPLETELY.

Bob, corral the boys. Double D is flying high!

I'D GIVE YOU EVERY DIME I'VE GOT.

WHY HONEY YOU COULD BE ON TOP.

THERE'S NO WAY TO SAY ALL THIS DISCREETLY.

DORALEE

I just don't see it, Mr. Hart.

HART

Keep on looking, honey. You've never failed me yet.

(BOB ENRIGHT, Hart's "golden boy" and "THE BOYS CLUB" enter Hart's office. They ogle DORALEE.)

HART

I'D LIKE TO TAKE THOSE DOUBLE D'S

HOLD THEM OH SO CLOSE TO ME

I COULD LOSE MYSELF IN HER

FOREVER.

YEAH.

WILL I GET THOSE LEGS UNCROSSED?

OF COURSE I WILL

'CAUSE I'M THE BOSS,

I WILL WIN AT ANY COST, I'M CLEVER

OH!

HERE FOR YOU, I'M HERE FOR YOU

BOYS

HOO

THOSE DOUBLE D'S!

SO CLOSE TO ME!

LOSE MYSELF FOREVER!

OOH

HE'S THE BOSS!

OH!

HERE FOR YOU

(HART)

(Looking up her skirt)

OH I DO ENJOY THE VIEW

OH DEAR I CAN SEE WHY YOU FEEL SHAKY
THE LADDER OF SUCCESS IS STEEP

BUT NOT IF YOU HOLD ONTO ME

OR I'LL HOLD ONTO YOU, MY SWEET
OH YOU JUST DRIVE ME CRAZY.

(BOYS)

HE'S HERE FOR YOU

WHAT A VIEW-HOO!
SHAKY
HOO
SUCCESS IS STEEP!

HOLD ON HOO

(Hart hurries "THE BOYS CLUB" out of his office.)

DORALEE

Were you sayin' something to me?

HART

Doralee, I can't help myself, I just gotta have you.

DORALEE

Mr. Hart, please, I'm a married woman.

HART

And I'm a married man! That's what makes it so perfect!

(He makes a grab at her as they fall onto the couch ...)

DORALEE sends HART falling to the floor just when the door opens and Hart's wife, MISSY, walks in. Fluttery and ditzy she is clueless as to his true nature. She sees both DORALEE and HART lying on their backs, on the floor, looking at the ceiling.)

MISSY

Frank?

HART

You're right. The ceiling definitely needs touching up.

DORALEE

(scrambling to her feet)

I'll send a note to maintenance, sir.

HART

Missy, what are you doing here? You know I don't like you dropping by the office.

MISSY

Oh Frank, don't get mad. I just was dying to show you some of these brochures for cruises I picked up.

DORALEE

How are you, Mrs. Hart?

(VIOLET re-enters with Hart's coffee. She instantly sees the scarf.)

MISSY

Just fine, Doralee. My, that's a lovely scarf you're wearing.

VIOLET

Yes, Doralee. What a lovely scarf you're wearing.

DORALEE

It was a present from your husband.

MISSY

Oh Frank, how thoughtful of you.

(to DORALEE)

I'm so glad he appreciates all you do for him.

VIOLET

Oh he appreciates her all right.

DORALEE

Nice seeing you, Mrs. Hart.

(DORALEE and VIOLET exit. MISSY brings the brochure to HART.)

MISSY

Here's my favorite. An Italian line. Four weeks of sunshine—

HART

Four weeks? Are you out of your mind? I can't take off four weeks to go paddling around on some spaghetti Love Boat!

(She smiles and points at his coffee.)

MISSY

Somebody needs to switch to Sanka! There are some shorter cruises. Take a look at them when you have time. I'm sorry I bothered you, Frank.

(MISSY exits.)

TRANSITION TO THE FILING ROOM *as “THE BOYS CLUB” rejoin HART, at his desk.*

HART

I WILL HAVE THAT MOMENT
I HAVE LONG ANTICIPATED.
I WILL HAVE MY WAY WITH HER,
SHE’LL WONDER WHY SHE’S WAITED.
I WON’T FLINCH UNTIL I QUENCH
MY THIRST FROM HER SWEET CUPS,
(THOSE SWEET CUPS) .

YES I GET JUST WHAT I WANT
AND I WANT HER SO MUCH —
I’M HERE FOR HER,
I’M HERE FOR HER
AND I WILL NOT GIVE UP.

ACT ONE
SCENE 4

FILING ROOM.

VIOLET, MARIA, KATHY and MARGARET are gossiping.

MARIA

I hate my typewriter. This morning the self-correcting tape broke, mira, I had to go back to the es-Stone Ages and use White Out.

VIOLET

That's nothing. In the old days, you made a mistake; you had to retype the entire document.

MARGARET

You said it, sister.

KATHY

I hear they're coming out with a new typewriter next year with triple pitch, electronic keyboards and ... wait for it ... automatic right-margin justification!

ALL

(impressed)

Oooooooooohhhhhhhhhhhhhhhhh.

(JOE the cute, young, office accountant enters. He's smitten with VIOLET.)

KATHY

Heads up, hunky accountant at eleven o'clock!

MARIA

Word in the ladies room is that he has the hots for you!

VIOLET

Stop. I'm a widow.

MARGARET

Just because you're not going to order doesn't mean you can't peruse the menu.

(JOE approaches.)

JOE

Hey, Violet.

KATHY

I think I hear my typewriter calling.

(The other SECRETARIES exit, except for MARGARET.)

JOE

Have you had a chance to take care of the Ajax file?

VIOLET

Here it is all signed and sealed by Hart.

(KATHY comes back, grabs MARGARET's arm.

MARGARET elbows VIOLET.)

MARGARET

(sort of sotto voce)

Atta girl.

(KATHY and MARGARET exit.)

JOE

Violet, you're the best. And I'm only saying that because I want you to like me, I mean I'm not just saying that because I want you to like me, never mind, change the subject, Joe, you idiot ... Well TGIF, huh.

VIOLET

Woo ...

JOE

— Hey, you know what I was thinking?

VIOLET

Time to get back to work?

JOE

How about dinner tomorrow night?

VIOLET

I don't know. How late do your parents let you stay up?

JOE

Come on, junior accountant, senior office manager—I can't think of a better match.

VIOLET

(to herself)

It's the junior/senior thing that worries me—And I need to spend the weekends with my son. Single parent, you know —

JOE

Bring him. I'm fantastic with resentful adolescent boys who think I'm trying to put the moves on their mother—

VIOLET

Come on, Joe, I'm old enough to be your —sister.

JOE

I just think we'd really get along.

VIOLET

Tell you what—I'll think about it.

JOE

Don't think about it. Just do it ...

(JOE leaves as VIOLET thinks aloud.)

VIOLET

Just do it. That would be a great slogan for something.

#3b – Into the Xerox Room

ACT ONE
SCENE 5

THE XEROX ROOM.

Paper is all over the floor. JUDY is trying desperately to clean up the mess. HART enters, followed by BOB ENRIGHT.

HART

What the hell is going on here?

JUDY

I'm sorry, sir, it was moving too fast. Paper started flying everywhere and ...

HART

Weren't you checked out on this thing?

(VIOLET walks in and sees the mess.)

VIOLET

Don't worry about it. I've got it.

HART

Come on, a friggin' moron could operate it.

(JUDY tries not to cry.)

VIOLET

Give her a break. It's her first day.

HART

And it's going to be a long one. You stay after work and clean up this mess!

JUDY

Yes sir, I will.

(As the men exit —)

HART

Hey, Bob. I got one for you. What do you call a woman who has lost 95% of her intelligence?

BOB

I give up.

HART

Divorced!

BOB

Good one, Frank!

HART

Funny, right?

(Both men exit. JUDY starts cleaning up.)

JUDY

I'm not sure I'm cut out for this.

VIOLET

Look, you can do this. But here's the deal ... you can't let them see you cry. They see tears; they go in for the kill. Repeat after me, I will not cry.

JUDY

(crying)

I will not cry.

VIOLET

Keep working on it.

#4 — *I Just Might*

JUDY

You're so nice.

(VIOLET indicates she doesn't want this spread around. JUDY is left alone.)

WHAT TO DO AND WHERE TO START,
THINGS ARE FALLING ALL APART.
TRYING HARD TO MOVE AHEAD,
BUT KEEP LOSING GROUND INSTEAD.

STILL I HAVE TO TAKE A CHANCE,
PUTTING FEAR AND DOUBT ASIDE.
HAD NO WARNING IN ADVANCE.
NOTHING LEFT TO DO BUT TRY.

AND I JUST MIGHT MAKE IT WORK,
I JUST MIGHT MAKE IT AFTER ALL.
I JUST MIGHT RISE ABOVE THE HURT
THOUGH I SUFFERED QUITE A FALL

BUT I HAVE TO GET A GRIP,
HOLD ONTO IT LIKE A VISE, HMM
HAVE TO FACE THE FALLEN CHIPS,
I JUST MIGHT MAKE IT, I JUST MIGHT.

(JUDY is startled by her husband DICK. He's your average middle-aged guy, sporting a little less hair and a little more paunch than he did ten years ago.)

DICK

Hey, Babe.

JUDY

Dick, what are you doing here?

DICK

Your sister told me you got a job.

(looks at the mess)

Doesn't look like it's exactly up your alley.

JUDY

Oh no, it's completely up my alley. I own this alley. I'll be done in a minute. Do you want to grab a bite to eat? Maybe talk?

DICK

Judy, I can't stay. Mindi's waiting in the car.

(Her face falls.)

These are the final divorce papers. You need to sign them and give them to your lawyer.

JUDY

Oh, I ...

DICK

Bye, Judy.

(He leaves. She calls after him.)

JUDY

What's she doing in the car? Practicing for her learner's permit? — Dick? — I'm sorry

TRANSITION to VIOLET'S garage and DORALEE'S Bedroom.

JUDY remains in the Xerox room:

(VIOLET is standing on a ladder fixing the garage door with her son, JOSH.)

VIOLET

Can you believe it? Me, the mother of an aging child, a widow for godsake and I'm still his "girl."

JOSH

Why do you let him get away with it?

VIOLET

Cause he makes a decision on the promotion in a few days and until then I'm playing the game.

JOSH

You need to stop thinking about work all the time and start dating.

VIOLET

—Josh, you've got to stop trying to get me laid. It's a little weird.

JOSH

You seem tense.

VIOLET

Hart could make anyone tense.

JOSH

O.K. take this doobie.

VIOLET

Hang on there, buster.

JOSH

It'll calm you down.

(He holds out a joint. VIOLET climbs down off the ladder.)

VIOLET

You know my feelings about that! Pot is dangerous—it can lead to other things.

JOSH

I know ... like relaxation.

VIOLET

Not gonna happen.

(VIOLET stands back and points the remote. We HEAR the door close.)

Hey, it works!!!!

JOSH

Exactly how long have you been waiting for that promotion?

VIOLET

Slip it in my purse.

(LIGHTS GO DOWN on VIOLET and JOSH. LIGHTS UP ON DORALEE and DWAYNE in their bedroom.)

DORALEE

I'm as nice as I know how to be down at that office and everyone still treats me like the bastard at the family reunion.

DWAYNE

Forget all about them, honey.

DORALEE

But Dwayne, it hurts my feelin's. They all seem to be judgin' me on how I look.

DWAYNE

I think you look real good. If they weren't a bunch of women, I'd go down there and punch 'em all out for you.

DORALEE

You would wouldn't you?

DWAYNE

Course I would, you're my girl. You go down there tomorrow and show 'em what a great gal you are. Remember, Texans never quit.

(The following song plays with the three women in their respective spaces.)

DORALEE

YOU'RE THE ONE THAT KEEPS ME STRONG,
YOU'RE THE SHOULDER I LEAN ON

VIOLET

HARD TO SWALLOW PRIDE

DORALEE

WHEN I THINK I'VE HAD ENOUGH
I THINK OF YOU AND TOUGHEN UP

VIOLET

I KNOW THE TRUTH INSIDE

DORALEE

LOVE'S A WEAPON AND A TOOL
AND I'M NOBODY'S FOOL

VIOLET

I'M NOBODY'S FOOL

DORALEE

I'LL JUST TRY TO RIGHT WHAT'S WRONG

DORALEE & VIOLET

AND JUST KEEP ON KEEPIN' ON

DORALEE

BUT I JUST MIGHT MAKE IT WORK

JUDY & WOMEN'S ENSEMBLE

I JUST MIGHT

VIOLET & MEN'S ENSEMBLE

I JUST MIGHT

DORALEE

I JUST MIGHT MAKE IT AFTER ALL.

JUDY

I JUST MIGHT MAKE IT
JUST MIGHT RISE ABOVE THE HURT

THOUGH I SUFFERED QUITE A FALL

DORALEE

I JUST MIGHT LIVE TO SEE THE DAY

VIOLET

I CAN SAY HEY I'M AL-
RIGHT
I'M ALRIGHT
I'M ALRIGHT

JUDY

HAVE TO GO ON EITHER WAY

VIOLET, JUDY, DORALEE

RISE ABOVE IT,
I JUST MIGHT,
BE STRONGER THAN I KNOW
WELL, I MIGHT REALLY BE
SURPRISED

JUDY

GOTTA GET ON WITH MY
LIFE.

VIOLET, JUDY, DORALEE

I JUST MIGHT MAKE IT,

JUDY

I JUST MIGHT

VIOLET & ENSEMBLE

I JUST MIGHT MAKE IT
HOO OOH

VIOLET & MEN

THOUGH I SUFFER

DORALEE & WOMEN

THOUGH I SUFFER

VIOLET, JUDY, ENSEMBLE

OOH OOH

DORALEE, JUDY, ENSEMBLE

ALRIGHT

ALRIGHT

VIOLET, DORALEE, ENSEMBLE

HAVE TO GO ON

ENSEMBLE

I JUST MIGHT
BE STRONGER THAN I KNOW

SURPRISED

DORALEE, VIOLET, ENSEMBLE

AND BE STRONG

ENSEMBLE

I JUST MIGHT MAKE IT

ALTOS

I JUST MIGHT

DORALEE

JUST MIGHT MAKE IT

VIOLET

I JUST MIGHT

VIOLET, JUDY, DORALEE

I JUST MIGHT

SOPRANOS

JUST MIGHT MAKE IT

MEN'S ENSEMBLE

I JUST MIGHT

ENSEMBLE

I JUST MIGHT

JUDY

I JUST MIGHT MAKE IT

I JUST MIGHT

DORALEE

JUST MIGHT MAKE IT

VIOLET

JUST MIGHT MAKE IT

(LIGHTS DOWN.)

#4a – Punchin' In

TRANSITION TO:

ACT ONE
SCENE 6

THE BULLPEN. The SECRETARIES get ready to leave for lunch.

MARIA leans over MARGARET's desk and speaks quietly to her.

MARIA

Margaret. Margaret! I think I can prove all the men are getting paid more than the women here. I get \$12,000 but Milton gets \$14,000 for doing the same job. Could you tell me your salary?

MARGARET

I don't talk money, honey.

(VIOLET enters.)

ROZ

(rushes over to VIOLET)

Violet. Vio-let, did you receive my memo on employees sharing salary information?

VIOLET

Yes, Roz, I tore right through it. Did you receive my memo regarding superfluous memos?

ROZ

No. Wait, what?

(ROZ exits, as the phone on Judy's desk BUZZES. And BUZZES and BUZZES.)

JUDY

Judy Bernly, please hold, Judy Bernly, please hold, this is —

(she jiggles the phone)

Hello? Hello?

(switches)

Hello?

VIOLET

(has been watching all of this)

You hung up on them, didn't you?

JUDY

Sure did. But I didn't cry!

VIOLET

Well done.

(DORALEE enters and goes from desk to desk asking people out to lunch. She is wearing the scarf Hart gave her. DORALEE approaches MARGARET.)

DORALEE

How 'bout getting lunch with me, Margaret?

MARGARET

Liquid diet.

(She holds up her flask and exits.)

DORALEE

Hey, Violet, how about you and me grab a bite—

VIOLET

Not today. Sorry.

(VIOLET leaves. DORALEE approaches JUDY, the last secretary at her desk.)

DORALEE

Hey, Judy, I was wonderin' if you'd like to have lunch with me today. There's the cutest little Italian place not a hop, skip and a jump from here.

JUDY

I'd really like to Doralee but—

DORALEE

But what? Do I look like I have rabies or something?

JUDY

No. It's just ...

DORALEE

What did they say to you about me?

JUDY

Nothing. Really.

DORALEE

Well, they must have said something. I'm not a fool. I can see what's goin' on around here.

JUDY

Doralee, I'm new here. I'm just trying to go with the flow.

DORALEE

I'VE ALWAYS BEEN MISUNDERSTOOD
 BECAUSE OF HOW I LOOK.
 DON'T JUDGE ME BY THE COVER
 'CAUSE I'M A REAL GOOD BOOK.
 SO READ INTO IT WHAT YOU WILL,
 BUT SEE ME AS I AM.
 THE WAY I LOOK IS JUST
 A COUNTRY GIRL'S IDEA OF GLAM.

(JUDY looks like she is about to invite DORALEE to join them. VIOLET appears and beckons JUDY from the side of the stage.)

VIOLET

Judy, we have lunch reservations. For two.

JUDY

Sorry.

(JUDY follows VIOLET off, leaving DORALEE alone.)

DORALEE

I GREW UP POOR AND RAGGED,
 JUST A SIMPLE COUNTRY GIRL.
 I WANTED TO BE PRETTY
 MORE THAN ANYTHING IN THE WORLD.
 LIKE BARBIE OR THE MODELS IN THE FREDERICK'S CATALOGUE
 FROM RAGS TO WISHES, IN MY DREAMS, I COULD HAVE IT ALL

DORALEE

I'M JUST A BACKWOODS BARBIE,
 TOO MUCH MAKE-UP, TOO MUCH HAIR.
 DON'T BE FOOLED BY THINKING THAT
 THE GOODS ARE NOT ALL THERE.
 DON'T LET THESE FALSE EYELASHES
 LEAD YOU TO BELIEVE
 THAT I'M AS SHALLOW AS I LOOK,
 CAUSE I RUN TRUE AND DEEP.

I'M JUST A BACKWOODS BARBIE
 IN A PUSH-UP BRA AND HEELS.
 I MIGHT LOOK ARTIFICIAL;
 BUT WHERE IT COUNTS I'M REAL.

OFFSTAGE WOMEN

I'M JUST A BACKWOODS BARBIE,
 HOO OOH OOH OOH
 DON'T BE FOOLED BY THINKING THAT
 OOH
 OOH
 AHH AHH

I'M JUST A BACKWOODS BARBIE
 HOO OOH OOH OOH
 MIGHT LOOK ARTIFICIAL
 HOO OOH OOH

(DORALEE)

YES I CAN SEE WHERE I COULD BE
MISJUDGED UPON FIRST GLANCE.
BUT EVEN BACKWOODS BARBIES DESERVE
A SECOND CHANCE.
ALL DOLLED UP AND HOPIN'
FOR A CHANCE TO PROVE MY WORTH.
CAUSE EVEN BACKWOODS BARBIES
GET THEIR FEELINGS HURT.

(OFFSTAGE WOMEN)

AHH
OOH

HOO HOO.

#5a – Enright's the Man

LIGHTS CHANGE as "THE BOYS CLUB" watch DORALEE exit as they TRAVEL TO:

ACT ONE
SCENE 7

HART'S OFFICE.

BOB ENRIGHT celebrates his promotion with HART and the other men.

HART

To Bob!

(VIOLET enters.)

VIOLET

You gave that promotion to Bob Enright instead of me?

(The men start to exit.)

I trained him for godsake!

HART

Now, Violet, don't fly off the handle. The company feels—

VIOLET

The company, *bullshit!* It's your decision. Just tell me why!

HART

He's got a family to support.

VIOLET

And I don't?

HART

My hands are tied. Clients prefer to deal with a male in that position.

VIOLET

Oh, so it's the old boy's club.

HART

Hey, I'm still the boss here,

(as he sits in his chair)

I'm not going to sit here and take this!

(The chair jerks back again, annoying him.)

He presses the intercom button.)

Doralee, get in here, dammit! I told you six weeks ago to get this chair fixed! Violet, get back to work.

VIOLET

I'm going, but before I do, I have one more thing to say. Don't you ever refer to me as your 'girl' again. I am no girl. I am a woman. W-O-M-Y-N! I am not your wife, your mother—

(DORALEE comes in.)

(VIOLET)

(pointing at DORALEE)

Or even your mistress.

DORALEE

What?!

VIOLET

I am your employee and I expect to be treated equally, with a little dignity and a little respect!

DORALEE

What do you mean, mistress?

VIOLET

Oh, come off it, Doralee. Everyone knows you and Mr. Hart are having an affair.

DORALEE

An affair! Who's been saying that?

VIOLET

Who's been saying that? HE has.

(VIOLET stalks out as HART backs away from a furious DORALEE.)

DORALEE

WHAT!

HART

Now, don't get upset.

DORALEE

You've been telling everyone I'm sleeping with you! That explains why everyone's been treating me like some dime store floozy! They all think I'm banging the boss!

HART

Now wait a minute. I can explain.

DORALEE

And you love it, don't you. It gives you some sort of cheap thrill, like knocking over pencils and picking up papers.

HART

You're getting all excited.

DORALEE

I've put up with your grabbing and chasing me around the desk cause I need this job, but this is the last straw! I've got a gun out there in my purse and up to now I've been forgiving and forgetting cause that's the way I was brought up but I swear, if you say another word about me, I'll get that gun of mine

(DORALEE)

(advancing on him)

And I'll change you from a rooster to a hen with one shot!

(DORALEE storms out as ROZ rushes into Hart's office. HART starts picking up his pencils.)

ROZ

(on her knees in front of him)

Oh, Mr. Hart, can I get those for you?

(They end up on their knees, with his face almost in her cleavage.)

HART

(horrified)

For godsakes, just leave 'em.

ROZ

I'm sorry to bother you but one of the girls committed a serious infraction.
I overheard Maria Delgado trying to gather salary information.

HART

Get rid of her.

ROZ

It isn't like she hasn't been warned —

HART

I want her gone yesterday!

ROZ

Well, sir, technically speaking that isn't really possible ...

HART

Oh hell, I'll just fire her myself!!!!

(HART rushes out as ROZ shivers enthralled with what she perceives as Hart's manliness.)

ROZ

Oh Mr. Hart, if you only knew ...

#6 — Heart to Hart

PERHAPS I DON'T LOOK LIKE SOME RED HOT MAMA,
BUT BELIEVE ME THAT'S JUST WHAT I AM.
INSIDE THERE'S A FIRE MIXED WITH PASSION AND DRAMA,

(ROZ)

FEELINGS BACKED UP LIKE A DAM.
 AND IF I EVER TURN LOOSE, I'LL TELL YOU THE TRUTH,
 DEAR HART, YOU WON'T BE QUITE THE SAME.
 AND IF I EVER GET MY HANDS ON YOU,
 I GUARANTEE YOU'LL BE SCREAMING MY NAME!

HEART TO HART, EYE TO EYE,
 LIP TO LIP, HIP TO THIGH,
 TIT TO TOE AND I'LL KNOW WHAT TO DO,
 I'LL PUT ON SOME MUSIC, TAKE OFF MY CLOTHES,
 LET DOWN MY HAIR AND I'LL PUT ON A SHOW.
 AND I'LL OPEN SOME WINE AND I'LL CLOSE ALL THE DOORS
 CUPID'S DART THROUGH MY HEART SAYS I'M YOURS.

I'LL USE MY LOVE AS MY MAGIC WAND
 ON THE WOMEN WHO CLUTTER YOUR WORLD.

AND I'LL ZAP THEM ASIDE 'CAUSE I TRULY DESPISE
 HOW THEY TREAT YOU, BUT I AM YOUR GIRL.
 THEY JUST DON'T UNDERSTAND WHAT A WONDERFUL MAN
 I'VE COME TO KNOW YOU TO BE.

AND I HAVE A FEELING
 THAT DEEP DOWN INSIDE
 YOU MIGHT JUST FEEL
 THE SAME ABOUT ME.

(FEMALE ENSEMBLE enters dressed as Roz.)

ROZ

ENSEMBLE

HEART TO HART,
 HERE WE ARE,
 YOU CAN TELL BY THE STARS
 IN MY EYES
 I'M IN SHEER PARADISE.
 I'M IN LOVE,
 I'M IN HEAT,
 I'M NOT BEING DISCREET,

HART TO HEART

 TO HEART

 HART TO HEART
 I'M IN LOVE
 HOO
 YEAH

NO IT'S NOT LADYLIKE,
 BUT I WON'T MISS A BEAT

NO I WON'T

(ROZ)

TILL YOU'RE UNDER MY
SPELL AND SURRENDER TO ME
HEART TO HART,
YOU ARE MY DESTINY!

HEART TO HEART,

DO DO DO DO N
DO DO DO OH YEAH

(ENSEMBLE)

HOO WOOT

YOU ARE MY DESTINY!

HEART TO HART
HEART TO HART
YOU'RE MY DESTINY!

HEART TO HART,
HEART TO HART
YOU'RE THE ONE FOR MEHEE!

ROZ

I'LL BE THERE

ENSEMBLE

HEART TO HART

ROZ

And let me tell you something else! I will always be your girl.

ENSEMBLE

ALWAYS YOUR GIRL.

ROZ

You know I'll always care!

ENSEMBLE

ALWAYS CARE

ROZ & ENSEMBLE

HEART TO HART

ROZ

YOU AND I,
JUST LIKE I FANTASIZE,
LIKE THE LOVERS
IN BOOKS AND ON SCREEN.
YOU'RE MY HANDSOME PRINCE
COME TO SWEEP ME AWAY
AND INTO THE SUNSET TO
LOVE ME ALWAYS

ENSEMBLE

TO HEART

HEART TO HART
HOO
SWEEP ME AWAY

LOVE ME ALWAYS

(HART opens the door to his office, sees ROZ in a state, begins backing slowly out the door, when she turns and sees him. Their eyes lock for a moment. ROZ is caught. He escapes as quickly as possible.)

ROZ

AND YOU'RE MY ROMEO AND I'M YOUR JULIET
COME HITHER TO MY WAITING BREAST.
HERE I AM, LAY ME DOWN,
AND LET'S GO A FEW ROUNDS.
YOU AND ME HAPPILY, MY PRINCE.
HEART TO HART, N'ER TO PART, THE END!

ENSEMBLE

HEART TO HART.
HEART TO HART.
HEART TO HART.
DODOOT. DODOOT.
HOOT. HOOT.

ROZ

(whispers)
I love you.

ENSEMBLE

HOO.

#6a – Violet's Pissed

SCENE TRANSITIONS TO:

ACT ONE
SCENE 8

ELEVATOR.

VIOLET is repeatedly pushing the elevator button.

VIOLET

What is wrong with this elevator?

DORALEE

What is wrong with you! How could you believe I was sleeping with that worm?

VIOLET

Well, I mean ... aren't you?

DORALEE

No! I don't even like him.

VIOLET

Alright, okay, so I made a little mistake.

(JUDY enters.)

JUDY

Violet, Hart fired Maria! You've got to do something!

VIOLET

If I got my promotion I could at least try, but I'm still just a lowly secretary.

DORALEE

I think I at least deserve a "sorry."

JUDY

Doralee, I am soooooo sorry.

DORALEE

Not from you.

VIOLET

She thought you were sleeping with him, too. We all did!

DORALEE

Well that makes me feel a whole lot better.

(MARGARET enters.)

MARGARET

Is it 5:00? Where's everyone going?

VIOLET

Home to get drunk.

MARGARET

Atta girl!

(MARGARET exits. VIOLET hits the button again.)

VIOLET

Alright! I'm sorry!

DORALEE

Well, it ain't the sweetest apology I ever got but it'll do.

JUDY

Can you believe he fired Maria just for discussing salaries?

DORALEE

Can you believe he told everyone I was sleeping with him?

VIOLET

Can you believe he gave that promotion to someone I trained? What a rat.

DORALEE

What a liar.

JUDY

What a creep!

VIOLET

(beat)

You know what? I'm gonna start smoking again. I think I've got a pack in here somewhere.

(rummages around in her purse)

DORALEE

I don't think a cigarette's gonna make me feel better.

VIOLET

Bet this one will.

(She produces the joint JOSH gave her.)

DORALEE

You roll your own?

JUDY

(shocked)

Is that mary-juana?

VIOLET

Keep it down. I don't have enough for the whole office.

(beat)

Well, I'm going home to forget my troubles. Anyone coming?

DORALEE

I'm in.

JUDY

Me too!

VIOLET

Oh hell, let's take the stairs.

(ROZ rushes in.)

ROZ

Vio-let! Where are you girls going in the middle of the afternoon?

VIOLET

GET OFF MY BACK, ROZ. WE'RE TAKING A COFFEE BREAK!

(VIOLET and the WOMEN exit. A SECURITY GUARD crosses, escorting MARIA out of the office. ROZ hands MARIA a pink slip.)

6b – Maui Wowie

SCENE TRANSITIONS TO:

ACT ONE

SCENE 9

VIOLET'S LIVING ROOM. VIOLET, JUDY and DORALEE sit on the couch, getting high. The coffee table is littered with food and drink. The girls are hysterical.

JUDY

(laughing)

You threatened him with a gun?

DORALEE

(laughing)

I got it right here!

(DORALEE opens her purse, shows them the gun, which JUDY grabs and waves. They all scream, then squeal with laughter.)

JUDY

This sure is good—

(inhales)

pot. What's it called again?

VIOLET

Maui wowie.

JUDY

Well, I love it. Maui wowie.

(pause)

I can't feel my lips. Am I stoned?

VIOLET & DORALEE

You're stoned.

JUDY

(staring at the gun)

Hey, you guys! I just got the funniest picture in my head. Then I pictured myself picturing the picture and then I was in the picture of me picturing the picture. Of the picture. In my head.

(Touching DORALEE's chest)

Are these real?

(The two women just stare at her.)

DORALEE

As real as the hair on my head. Well, what was the picture of?

JUDY

What picture?

VIOLET & DORALEE

The one in your head!

JUDY

Oh yeah. I had this picture of everyone from the office dressed like gangsters and they were all trying to rub out Hart. It was just like Fred McMurray in Double Indemnity.

#7 – *Dance of Death*

(Underscoring begins as JUDY cradles the gun and the den morphs into a 1940's posh film noir night club "Judy's Joint".

SCENE TRANSITIONS TO:

ACT ONE

SCENE 9a - JUDY'S FANTASY

JUDY'S JOINT.

JUDY (V.O.)

It was a dark and stormy night in a city that doesn't nap

(MUSIC)

but the club was hot and the girls were hotter.

(The ENSEMBLE WOMEN, dressed as dime a dance girls, move slowly on to the stage.)

They had movie star faces and legs that went all the way from here to Pittsburgh.
At least that's what Hart thought when he came crawling in out of the rain.

(The bookcase flies out revealing HART behind it.)

And that's where he found me, dressed to kill. Literally.

HELLO BIG BOY.

HART

DO I KNOW YOU?

JUDY

I HARDLY THINK YOU WOULD.

I'M JUST YOUR UNKNOWN OFFICE DRONE,
UNNOTICED BUT QUITE GOOD.

HART

GOD, YOU'RE SEXY, I MUST SAY.
OH, I'DA NOTICED YOU.
I BET YOU'RE QUITE A DANCER.

JUDY

I'VE GOT ONE LEG UP ON YOU.

I FANTASIZE ABOUT YOU
AND BEIN' HERE LIKE THIS.

HART

YOU DO?

JUDY

OH YES, I'VE ALWAYS LONGED TO BE
THE LAST ONE THAT YOU KISSED.

HART

(Flattered)

WHO KNEW?

JUDY

HOLD YOU CLOSE, WHISPER IN YOUR EAR
DANCE WITH YOU 'GAINST MY BREAST.

HART

(Excited)

WELL LET'S.

JUDY

YES, LET'S LIVE OUT THIS FANTASY ...
THE KISS, THE DANCE OF DEATH.

COME ON, SWEETHEART, AND DANCE WITH ME
I'LL SHOW YOU HOW IT GOES.
WE'LL DANCE REAL FAST, I'LL KICK YOUR ASS,
FOR EVERYONE THAT YOU PROVOKED!

(Dance break.)

I'LL SPIN YOU 'ROUND, I'LL THROW YOU DOWN,
AND I'LL POUNCE UPON YOUR HEART!
WE'LL DANCE A BIT, THEN END LIKE THIS ...
STILETTO IN YOUR PRIVATE PARTS.

HART

Oh God.

(Dance break.)

(JUDY takes a long puff of the cigarette.)

JUDY

Whew, that was good for me, was it good for you? Cigarette?

HART

I don't smoke.

JUDY

Wanna start?

HART

Not me. I plan on living a long time.

JUDY

I don't think so.

(JUDY takes out the gun and backs him up towards the Xerox machine.)

HART

Is it because I'm a sexist, egotistical, lying, hypocritical, bigot?

JUDY

Copy that.

(She SHOOTS him BANG, BANG, BANG.)

By the way, the name is Judy.

*(Stunned, HART staggers back and falls on top of the Xerox machine and dies.
The Xerox lid is lifted to become the headstone of Hart's final resting place.)*

*As the fantasy dissolves, JUDY falls back triumphantly on the couch as we return to
Violet's hazy den. The three women try to high five but are so stoned they sort of miss.)*

VIOLET

Judy's joint, that's funny.

(Takes a huge hit.)

DORALEE

Know what I'd like to do? Turn the tables on Hart. Make him work for me for a change. Show him a little Western justice!

ACT ONE**SCENE 9b - DORALEE'S FANTASY****#8 – Cowgirl's Revenge****DORALEE**

WELL, I'M A TEXAS COWGIRL,
WHERE'S MY HAT AND ROPE

(A hat and rope appear.)

JUST LIKE ANNIE OAKLEY
IN A WILD WEST RODEO.
THIS COWGIRL'S GONNA TAKE REVENGE,
I AIM TO MAKE HIM PAY
FOR EVERY UGLY DEED AND EVERY
VULGAR MOVE HE MADE.

(The bookcase flies out to reveal HART.)

I gotta little something for you.

(She hands him a scarf.)

HART

Thank you, that's very thoughtful.

DORALEE

Well, put it on. Let me see it on you. I want to admire the whole package, if you get my drift.

(HART reluctantly turns around.)

You got some nice buns on you, Frank.

HART

Please don't talk to me like that.

DORALEE

I say when you got it, flaunt it!

HART

Mrs. Rhodes, I'm not that kind of boy!

DORALEE

Get on back here and lemme feel those pecs. Yee Haw!

(Dance break as Doralee's fantasy engulfs Violet's living room.)

(DORALEE)

YIPPY-YI-KI-OH, WITH MY LASSO?
I'M GONNA ROPE YOU DOWN.

(DORALEE lassos HART.

The RODEO ANNOUNCER appears from between the couch cushions.)

ANNOUNCER (DWAYNE)

Ladies and gentlemen, she's got him down, he's down, he's on the ground.

DORALEE

YIPPY-YI-KI-EYE, GONNA TIE YOU TIGHT
AND WRAP IT 'ROUND AND 'ROUND.

ENSEMBLE

YIPPY-YI-KI-EYE!
'ROUND AND 'ROUND

ANNOUNCER (DWAYNE)

She's tied him down, he can't get up, she's really got him bound.

HART

Is it because I'm a sexist, egotistical, lying, hypocritical, bigot?

DORALEE

Darn tootin!

DORALEE

YO-DEL-EE-DEL-OH—
HOO-

ENSEMBLE

OOH
YO-DEL-EE-DEL-OH-DEL-EE-DEL
OOH

DORALEE

Time for you to fry.

(DORALEE takes her branding iron to HART's butt BRAND, BRAND. HART screams. She turns HART around so as her fantasy recedes into the wings, we can see the double D emblazoned on the back of his shorts.)

DORALEE

IT'S EVERY COWGIRL EVERYWHERE
THAT I'M HERE TO AVENGE
SO SIMMER ON THAT FOR A WHILE,
IT'S CALLED COWGIRL'S REVENGE.

ENSEMBLE

IT'S EVERY COWGIRL
HOO-OOH WOOH

IT'S CALLED COWGIRL'S REVENGE.

(That vision leaves the women laughing hysterically on the couch, as VIOLET sits up suddenly.)

VIOLET

That was great, Doralee. Ask me how I would get rid of Hart.

DORALEE

Violet, how would you get rid of Hart?

VIOLET

Glad you asked. Picture a fairy tale with lots of cute little animals and secret potions and I'd be a bea-uti-ful princess.

(We watch BLUEBIRDS, A FAWN, A SKUNK and a RABBIT invade Violet's den.)

ACT ONE
SCENE 9c - VIOLET'S FANTASY

#9 – Potion Notion

VIOLET

IN THE MAGIC KINGDOM
WE RESPECT EACH OTHER'S RIGHTS.
WE'RE NOT ALLOWED TO STEAL
THE MAGIC FROM ANOTHER'S LIFE.

WOODLAND CARTOON ANIMALS

THAT'S RIGHT!

THAT'S NOT RIGHT!

VIOLET

I'M NOT A VICIOUS PERSON,
I JUST DON'T WANT HIM HERE.
SO I'LL MAKE A MAGIC MIXTURE
AND MAKE HIM DISAPPEAR.

(ENSEMBLE enters with coffee counter and poison boxes.)

LI-LI-LI-LI
LI-LI-DEE-DEE
GOT A NOTION FOR A POTION,
JUST LEAVE IT TO ME.

A LITTLE BIT OF THIS,
A BIT OF SOMETHING ELSE,
A SECRET LITTLE POTION
I'LL CONJURE UP MYSELF.

VIOLET

I'M HOPING THAT THIS POTION
MIGHT JUST NEUTRALIZE
ALL THE BAD AND EVIL THINGS
HE SEEMS TO HOLD INSIDE

WOMEN

HA HA HA AH
HA LAH-HA-HA-HIZE

MEN

AH-HA HA AH AH HA HA HA
HA HA LAH-HA-HA-HIZE!

(The bookcase moves, once again revealing HART.)

HART

Violet, now be a good girl and get my coffee. No sugar, just some Skinny 'N' Sweet.

*TRANSITION TO CONSOLIDATED COFFEE AREA AS VIOLET'S FANTASY
CONTINUES:*

VIOLET

IT MIXES WELL WITH MANY THINGS,
COFFEE IS THE BEST.
SO I'LL MIX HIM UP A LITTLE BATCH
AND BRING IT TO HIS DESK.

ENSEMBLE

HOO HOO
WOO
MIX HIM UP
AND BRING IT, AW!

VIOLET

COME ON, LET OFF A LITTLE STEAM,
HA! IT'S GOOD TO CLEAR THE HEAD.
IT REALLY DOES WORK WONDERS,
IT'S MAGIC LIKE I SAID.

WOMEN

HA HA, HA HA, HA!
CLEAR HEAD!

MEN

AH, HA, HA, AH HA, HA
CLEAR HEAD!

(As she sings, VIOLET brings HART the coffee, he takes a sip.)

HART

I think you put something in here.

VIOLET

UH HUH AH AH AH AH HAH

HART

I think you poisoned my coffee!

VIOLET

AH HA HA HA HA HA HA HA

ENSEMBLE

HA HA HA HA HA HA HA HA

VIOLET

HAAAAAAH

HART

Is it because I'm a sexist —

VIOLET

Egotistical —

HART

Lying —

VIOLET

Hypocritical —

HART

Bigot?

VIOLET

Uh huh! Time to say bye bye.

HART

(GASP, GASP, GASP)

(HART collapses on the couch and dies.)

#10 – Joy to the Girls

ENSEMBLE

JOY TO THE GIRLS!

THEY'RE FREE AT LAST!

THEY'RE FREE, THEY'RE FREE, AT LAST!

AH, AH! AH, AH!

WOMEN

JOY TO THE GIRLS!

JOY TO THE

JOY TO THE GIRLS

THEY'RE FREE

THEY'RE FREE AT LAST!

MEN

JOY TO THE GIRLS!

JOY TO THE GIRLS!

JOY TO THE GIRLS

THEY'RE FREE

THEY'RE FREE AT LAST! FREE AT LAST!

ALL

AH, AH, AAAAH!

SMASH CUT BACK TO REALITY:

ACT ONE
SCENE 10

CONSOLIDATED COFFEE AREA, the next day.

VIOLET is unpacking groceries as she vents to JOE. HART enters.

HART

Violet, be a good girl and get my coffee. No sugar, just some Skinny 'N' Sweet.

(HE exits.)

VIOLET

It's not enough I have to do the shopping for the office —

(as she takes things out)

Half and half, Skinny and Sweet, rat poison, ant poison ... I have to fetch his coffee, too!

(pours coffee)

I swear one of these days he's going to push me too far and then I'm going to really let him have it!

JOE

Hey, did I tell you Roz accused me of inter-office fraternizing this morning?

VIOLET

What? With who?

JOE

Who do you think? With you.

VIOLET

Who the hell do that petty dictator and his flunky think they are. We've never fraternized!

JOE

Never. Our office conduct has been completely professional.

VIOLET

Absolutely.

JOE

But if we wanted to —

VIOLET

If we wanted to —

(A beat as they get a little lost in each other's eyes and the thought hangs in the air.)

JOE

Violet?

VIOLET

Um hmmm.

JOE

I want to.

(He takes a step towards her but VIOLET nervously recovers herself and stops.

She takes a step back.)

VIOLET

I — But I'm telling you, Joe, the pressure is building and one of these days I'm going to SNAP! Then God help Mr. Hart because I won't be responsible for my actions.

(VIOLET opens a box and pours two teaspoons in Hart's coffee. She's so mad she isn't paying attention to what she's doing. She's pouring the rat poison. HART marches in.)

HART

Violet, where's my coffee?

(VIOLET hands him the cup.)

VIOLET

You're welcome.

(VIOLET storms out.)

HART

Must be her time of the month, huh?

JOE

You know what — if I didn't need this job I'd —

HART

(challenging)

You'd what?

(But JOE does need the job, so he angrily shoulders his way past HART and walks away.)

Keep walking.

(HART takes a sip of the coffee, grimaces as ROZ enters.)

Violet can't even make a decent cup of coffee.

(He hands it to ROZ.

HART exits. VIOLET re-enters the coffee area with her own cup and goes to pour herself coffee. ROZ stares at her.)

VIOLET

Yes, Roz?

ROZ

Vio-let, I am very, very disappointed in you. The first thing I learned when I came to work for Mr. Hart was the joy of making coffee just the way he liked it.

VIOLET

(with contempt)

Well, thank you, Juan Valdez.

(ROZ stalks out as KATHY enters.)

KATHY

They just saw a rat again up on the 16th floor.

VIOLET

Not possible. Hart's in his office.

KATHY

Ha, ha. Did you get the rat poison?

VIOLET

Tell them I'll be right there.

(KATHY leaves and VIOLET picks up the box of rat poison. The Skinny and Sweet is in her other hand. They are almost identical.)

VIOLET suddenly realizes her mistake. Holding both boxes in one arm, her knees go weak and she runs out.)

Ohmygod! Ohmygod! Ohmygod!

#10a – Oh My God!

SET CHANGES TO:

ACT ONE
SCENE 11

LADIES ROOM.

DORALEE is putting on fresh lipstick, JUDY is washing her hands.

JUDY

Gosh, last night was so much fun.

DORALEE

You know, we should do that more often. I can't remember the last time I laughed like that.

JUDY

And how is Mr. Hart today? Still alive?

DORALEE

Unfortunately. He's all happy cause his wife just left on a month long cruise of the South Seas.

JUDY

Lucky her.

(VIOLET bursts into the bathroom.)

VIOLET

Ohmygod, ohmygod, ohmygod!

DORALEE

What's wrong?

JUDY

What happened?

(Violet looks quickly under the stalls for feet, then reveals the boxes to them.)

VIOLET

I poisoned Mr. Hart!

DORALEE

What!!!

JUDY

Violet! How could you?

VIOLET

Not on purpose! I thought the rat poison was the Skinny and Sweet. I put it in his coffee! Look how similar the boxes are. Except for that little skull and crossbones in the corner they look the same!

DORALEE

Calm down and put those boxes away.

JUDY

A couple of teaspoons might not be enough to hurt him.

DORALEE

Heck, maybe he didn't even drink it.

VIOLET

No, I'm going to go turn myself in!

DORALEE

Let me go check on him and then we'll decide what to do.

JUDY

Doralee's right. Maybe we should just go back to our desks and wait and see what happens.

(VIOLET nods vigorously, near hysteria.)

DORALEE

And Violet. Maintain.

(GIRLS exit as bathroom deconstructs, revealing ROZ PERCHED on a TOILET, a long piece of toilet paper upon which she has scribbled everything the girls said, clutched in her hand. She continues to write.)

ROZ

And Vi-o-let. Main-tain.

(ROZ races out of the stall.)

#10b – Out of the Bathroom

ACT ONE
SCENE 12

ELEVATOR.

ROZ rushes after HART.

ROZ

Oh, Mr. Hart! Mr. Hart! Mr. Hart. We've got them at last! Violet poisoned you!
She put rat poison in your coffee by mistake—

(HART immediately pales, feeling faint.)

HART

Ohmygod! Ohmygod! How long do I have?

ROZ

No, no, no, she just thinks she poisoned you.

HART

My vision is blurring!

ROZ

You only had one sip.

HART

But my knees are weak.

ROZ

Man up!

(ROZ hits HART.)

HART

Ow!

ROZ

I've got her admitting it to Doralee and the new girl, hang on, I've got it right here ...

(scrolling through the toilet paper)

Here it is—

HART

Wait a minute. Wait a minute. I just got a fantastic idea.

(looks around to make sure they aren't overheard)

I'll hide and you go tell those girls I was found unconscious and rushed to the
hospital in critical condition.

ROZ

Oh, that's good.

HART

Let's put the fear of God in them. You with me?

ROZ

To hell and back.

HART

That's my girl.

(ROZ melts as he exits.)

ROZ

I'm his girl!

#10c – To the Hospital

ACT ONE
SCENE 13

HOSPITAL.

A PLAINCLOTHES DETECTIVE and a COP pass through the corridor.

DETECTIVE

He was our only witness. We had him all ready to testify and now this.

(VIOLET, DORALEE and JUDY race in and see the COP.

VIOLET screeches to a halt.)

VIOLET

Cop. Cop. Cop. Cop. Cop.

DORALEE

Take it easy. It probably has nothing to do with Mr. Hart.

DETECTIVE

(continuing to the COP)

Poor guy never saw it coming. What kind of low life would try to kill someone with poison?

VIOLET

Ohmygod, they found out already.

JUDY

We don't know that. This is not the time to panic.

(A DOCTOR enters.)

DETECTIVE

How is he, doc?

DOCTOR

He's dead.

(The women are stunned.)

JUDY

Now is the time to panic.

DOCTOR

(to DETECTIVE)

I'll need you boys to sign some forms so we can perform an autopsy.

VIOLET

(reeling)

Oh my god. I'm gonna walk the Green Mile!

DORALEE

Now, Violet, take it easy.

VIOLET

It's all over. There's going to be an autopsy. I might as well save them the trouble and give them the rat poison right now.

(VIOLET pulls the rat poison box from beneath her coat, waves it around.)

Dead man walking!

(DORALEE grabs the rat poison from VIOLET.)

DORALEE

Put that away! The cops might see it!

INTERN

Ladies.

VIOLET

Who cares? I'm finished. I'm a murderer.

JUDY

No, you're not!

VIOLET

I'm a murderess! Please take care of Josh. He's allergic to peanuts and wants something called Atari for his birthday.

DORALEE

Let's keep her moving. She thinks too damn much when she's sittin'.

(They get her up on her feet and start walking her around.)

VIOLET

It's no use, I'm gonna get the gas chamber like Susan Hayward in 'I Want To Live!'

DORALEE

Violet, calm down.

JUDY

Fun fact—she won the Oscar for that role.

DORALEE

Judy! Not helping.

JUDY

Sorry. I share trivia when I'm nervous.

VIOLET

I'm going to be locked up ...

(even more horrible:)

I'm going to lose my job!

JUDY

Now don't jump to conclusions.

VIOLET

I'm no fool. I killed the boss. Ya think they're not gonna fire me for a thing like that?

DORALEE

Okay, you're getting hysterical. We're gonna go find a payphone and call you a lawyer.

JUDY

Don't move. We'll be right back.

(DORALEE and JUDY head off-stage. An ORDERLY wheels in the sheet-covered corpse. The COP waves the orderly off stage.

From her chair, VIOLET starts pointing at the body and to herself.)

VIOLET

I did that. Guilty. Me. That.

(The hospital is busy. Everyone ignores her.)

What am I doing? I can't go down like this.

(She pushes the gurney offstage as ominous music plays. VIOLET suddenly reappears with the body, wearing a doctor's coat.

Just then, a CANDY STRIPER comes down the hall and surprises VIOLET.)

CANDY STRIPER

Excuse me, can you tell me where the coffee shop is?

VIOLET

The coffee shop? No, I'm new here.

CANDY STRIPER

I'm new here too. Where do you work?

VIOLET

(no clue)

Ah, downstairs ...

CANDY STRIPER

Oh, the morgue.

(indicating body)

Is he ...

VIOLET

Yes he is.

CANDY STRIPER

How did he ...

VIOLET

Too much coffee! I'm just taking him out for some air. I mean, some fresh air for me, he's just coming along for the ride.

CANDY STRIPER

Oh, you're a doctor. I didn't see your badge. Sorry.

VIOLET

I'm a doctor?

(She looks down at the badge pinned to the white coat.)

I'm a doctor. So why the hell am I talking to you, piss off!

(The CANDY STRIPER exits. JUDY and DORALEE return.)

Good news! I'm not hysterical anymore. So clear-headed. We're going to throw Hart's body in the river. C'mon, let's get him out to the car.

DORALEE

No. Tell ya what. How about we walk out of here, real calm like.

JUDY

We'll pick up Josh and make a run for the border. Violet, don't you worry. Doralee and I are going to take care of you. It's your turn to lean on us.

(VIOLET collapses and starts to cry.)

Why are you crying?

VIOLET

Because you two are in charge and that really scares me.

(DETECTIVE and COP enter.)

Ohmygod, they're back.

DORALEE

Violet, step away from the body.

JUDY

Start walking.

VIOLET

No! This isn't me. I don't run from things.

(VIOLET waves the COP and the DETECTIVE over.)

Officer?

DORALEE

Violet, don't!

(Too late. The DETECTIVE and the COP walk over.)

VIOLET

(loudly)

Officer, I have a confession. Underneath this sheet is a man that I—

*(She whips off the sheet and points to the body on the gurney — that is NOT HART.
The music stops.)*

—have never seen before in my entire life.

DORALEE

It's not Hart! Violet, you didn't do it!

VIOLET

I didn't do it!

(then, loudly to the DETECTIVE)

I didn't do it!

DETECTIVE

Didn't do what? What's going on here?

VIOLET

(turns)

I don't like your tone. What is your badge number?

DETECTIVE

What?

VIOLET

Is this your body?

DETECTIVE

Yes.

VIOLET

You left it here. Unattended. Shame on you.

DETECTIVE

Sorry, Doc.

VIOLET

No. You know what? I quit.

(VIOLET takes off the doctor's coat and starts to leave. DORALEE and JUDY follow.)

JUDY

Well, I hope you're happy. Healing was her life!

#11a – *The Search for the Coffee Cup*

SCENE TRANSITIONS TO:

ACT ONE
SCENE 14

HART'S OFFICE.

The three women, carrying flashlights, sneak into Hart's office after hours.

JUDY

You positive no one's here?

DORALEE

Who works after five?

VIOLET

We've got to make sure there are no traces of the poison. I'm going to wipe up the coffee area in case I spilled.

JUDY

I'll help you.

DORALEE

I'll find the coffee cup.

(JUDY and VIOLET exit as DORALEE looks for Hart's coffee cup.

HART steps out from hiding and scares the hell out of her.)

HART

Doralee, what a pleasant surprise.

DORALEE

Mr. Hart. Thank God you're okay. We heard you were taken to the hospital.

HART

Well, strychnine can be very hard on the system.

DORALEE

Strychnine?

HART

They pumped it out of my stomach after you all tried to kill me. I figured you'd come back here and try to clean up the evidence.

DORALEE

But Violet didn't mean to, it was an accident!

HART

So you ADMIT you all plotted to murder me.

DORALEE

Mr. Hart, please, you don't understand.

HART

Now don't get upset. You can make it up to me. How 'bout you come to my house tonight.

DORALEE

How late did you want me to work?

HART

Now who said anything about work?

DORALEE

You are dis-gusting!

HART

Guess, I'm gonna have to call the cops.

DORALEE

Mr. Hart, I'm begging you. You'll ruin our lives. Think of what you're doing!

(Toying with her, he picks up the phone.)

Put down that phone or you're gonna be sorry.

(Grinning, his fingers hover over the dial.)

HART

Hey, I'm not the one that started this.

DORALEE

I'm not gonna let you do this!

(She pulls the receiver cord out of the handset. HART crosses the room.)

HART

There is another phone right over here.

(DORALEE follows him.)

DORALEE

Mr. Hart, if you touch that phone I'm gonna jerk it clean out the wall!

HART

Ooooh, I love it when you're angry.

(DORALEE tears the phone clear out of the wall and using the cord, faster than a rodeo cowboy, has HART hog-tied hand and foot.)

DORALEE

You think this is funny? You think this is some big joke?

HART

(overlapping)

Oooh, I didn't know we were gonna do this!

DORALEE

(overlapping)

If you would get your mind out of the gutter for just two seconds ...

HART

(overlapping; still laughing)

Oh no, don't hurt me, baby. Don't hurt me, mama.

DORALEE

Violet, Judy, get in here!

HART

Listen, you, bitch!

DORALEE

I don't hold with that kind of language!

(She pulls a handkerchief out of her purse and shoves it in his mouth as JUDY races in.)

JUDY

Ohhhhhh, Mr. Hart.

DORALEE

He knows everything. He was gonna call the police. Where's Violet?

JUDY

Still cleaning up.

DORALEE

Watch him while I find her.

(DORALEE hands her purse to JUDY. As soon as DORALEE is offstage –)

JUDY

I'm so sorry about this, Mr. Hart.

(He mumbles through the handkerchief.)

What?

HART

Gtisfcnrgnthiomymf.

JUDY

I can't understand you. You have a gag in your mouth.

(She takes the gag out of his mouth.)

HART

Thank God, one of you has come to your senses. Now untie me so we can work this out.

JUDY

Nooooooooo, I can't do that.

HART

This cord is cutting off my circulation. I give you my word I'll stay here and work things out with you three.

(whining)

Come on, there's a little pain involved here

(JUDY nods, begins untying him.)

JUDY

Mr. Hart, I'd like to offer you my sincere apologies. You know Doralee didn't really mean it? This all is one big misunderstanding ...

(As soon as he is free, he pushes her out of the way and heads for the phone.

JUDY stumbles back and lands on Doralee's purse.)

JUDY

But you gave me your word!

HART

I lied!

(HART picks up the phone and dials.)

Operator? Dammit!

(realizing it's disconnected, he slams it down)

Well there's nothing to stop me from driving to the police.

(JUDY has pulled Doralee's .38 out of her purse and has it pointed, shakily, right at HART.)

JUDY

(tremulously)

Yes there is. Hold it or I'll shoot.

HART

My God, you're as crazy as the other two.

(JUDY squeezes her eyes and pulls the trigger. A SHOT RINGS OUT. HART hits the floor. DORALEE and VIOLET tumble into the office on one another's heels.)

DORALEE

Judy, what are you doing?

JUDY

I am taking care of business!

VIOLET

Well, congratulations but now what are we going to do?

DORALEE

I say we knock him out and leave town.

HART

You can't do that to me!

JUDY

We really can't.

VIOLET

(to JUDY)

I poisoned him, she tied him up, you just tried to shoot him. We can't just let him go.

(HART makes a move toward the door and JUDY shakily points the gun at him.)

HART

Here's an idea ... I say we let bygones be bygones.

JUDY

(swinging the gun in DORALEE and VIOLET's direction)

Don't listen to him, he lies, he lies!

(DORALEE takes the gun from JUDY.)

DORALEE

(to HART)

Just sit there and be quiet while we think.

VIOLET

I know one thing; we've got to get him out of the office.

DORALEE

I'd take him home but I don't think Dwayne would go for that.

JUDY

Mrs. Hart's on vacation, we could take him to his house.

VIOLET

Good idea.

(She hands her the phone cord. DORALEE starts to tie his hands.)

HART

No matter how long you keep me, I'm turning you all in the minute you let me go so you've got two choices. Let me loose or kill me.

(JUDY, VIOLET and DORALEE consider their options.)

Now, hang on there, girls, uh ladies, you're ladies ... I don't deserve to be treated like this.

#12 – *Shine Like The Sun***VIOLET**

(spoken)

THEY SAY WE ALWAYS GET WHAT WE DESERVE
WHETHER GOOD BAD OR INDIFFERENT

DORALEE

(spoken)

THAT'S WHAT I'VE ALWAYS HEARD.

JUDY

NO GOOD DEED GOES UNPUNISHED
BUT THE BAD DEEDS YOU HAVE DONE
STRETCHED OUT, I'M SURE THAT THEY WOULD REACH
FROM HERE TO KINGDOM COME.

VIOLET

WE THINK IT'S TIME YOU GET WHAT YOU DESERVE
YOU'VE GOT NO TRUE COMPASSION
BUT YOU'VE REALLY GOT SOME NERVE.

ALL THREE

AND YOU'VE HURT EVERY ONE OF US.

JUDY

IN DIFFERENT KINDS OF WAYS

DORALEE

WHAT GOES AROUND, COMES AROUND

ALL

THREE AND EACH DOG HAS ITS DAY ...

HART

Let me go! THAT'S AN ORDER!!!

VIOLET

We're not taking orders from you anymore.

JUDY

The tables are turning.

DORALEE

Memo to Franklin Hart. I am a human being. Don't you get it?

UNDER THIS HAIR IS A BRAIN!

NOT THAT YOU'D EVER CARE.

HART

Why don't you use that brain and let me go!

DORALEE

AND YOU ONLY SEE TITS, BUT GET THIS

THERE'S A HEART UNDER THERE.

A HEART THAT YOU'VE BROKEN AND RIPPED OUT

MORE TIMES THAN A FEW,

BUT OL' DOUBLE D DORALEE'S

GONNA STICK IT TO YOU!

I'M GONNA SHINE LIKE THE SUN

WHEN THESE CLOUDS ROLL

AWAY FROM MY DOOR.

WHEN IT'S ALL SAID AND DONE

I WON'T BE AT YOUR MERCY NO MORE.

I WILL PROVE MY OWN WORTH

HEAL THE DAMAGE AND

HURT THAT'S BEEN DONE

WHEN THE CRYING'S ALL DONE,

I'M GONNA SHINE

LIKE THE SUN.

TRANSITION TO:

PARKING GARAGE.

HART is revealed in the trunk of Judy's car, still subdued. JUDY and VIOLET are there, DORALEE joins.

JUDY

I'VE HAD ENOUGH HURT IN MY LIFE

AND YOU'VE BEEN ADDING TO IT.

BUT I'M IN CONTROL NOW AND

JUST LIKE BEFORE I'LL GET THROUGH IT.

(JUDY)

YOU'VE HURT AND EMBARRASSED ME
PROVEN YOU DON'T GIVE A DAMN.
AND I'M TIRED OF MEN LIKE YOU
WHO MAKE ME FEEL LESS THAN I AM.

JUDY

I'M GONNA SHINE LIKE THE SUN
WHEN THESE CLOUDS ROLL
AWAY FROM MY DOOR,

DORALEE & VIOLET

SHINE LIKE THE SUN.

JUDY

WHEN IT'S ALL SAID AND DONE
I WON'T BE AT YOUR MERCY NO MORE.

DORALEE & VIOLET

SHINE LIKE THE SUN
WE'RE GONNA SHINE LIKE THE SUN

JUDY

I'M TAKING WHAT'S MINE,
I'LL BE FINE,
I AM SECOND TO NONE,

ALL THREE

AND WHEN THE LOSING'S ALL DONE I'M
GONNA SHINE LIKE THE SUN.
SHINE

VIOLET

I'VE BEEN DOWN ON MY LUCK;
I'VE BEEN SHADOWED
BY TROUBLE AND SORROW
BUT I'M NOT GIVING UP
CAUSE I KNOW THERE IS
ALWAYS TOMORROW.

THERE ARE NO GUARANTEES
LIFE IS ALWAYS A HIT
OR A MISS

OFFSTAGE VOICES

I'M GONNA SHINE LIKE THE SUN

SHINE LIKE THE SUN.
SHI - HIGH - HINE

WHEN IT'S ALL SAID AND DONE

SHINE LIKE THE SUN
WE'RE GONNA SHINE LIKE THE SUN

I'M TAKING WHAT'S MINE,
HOO
WOO
SECOND TO NONE

AND WHEN THE LOSING'S ALL DONE I'M
GONNA SHINE
SHINE LIKE THE SUN
SHINE LIKE THE SUN

JUDY, DORALEE & OFFSTAGE VOICES

HOO
OOO
SORROW
HOO
OOH
TOMORROW

OR A MISS

(VIOLET)

BUT I TRULY BELIEVE
I WON'T ALWAYS BE
FEELING LIKE THIS.

THEN WE TRANSITION TO:

HART'S BEDROOM - HART is revealed tied up.

ALL THREE

I'M GONNA SHINE LIKE THE SUN
WHEN THESE CLOUDS ROLL
AWAY FROM MY DOOR,

I WON'T CRAWL I CAN RUN
I WON'T BE AT YOUR MERCY NO MORE

WE'LL BE SINGING IT LOUD,
BE SO PROUD
THAT WE FINALLY WON.

AND WHEN THE LOSING'S ALL DONE
WE'RE GONNA SHINE LIKE THE SUN.

(The WOMEN attach HART to a garage door opener mechanism. VIOLET has the remote in her hand.)

DORALEE

Ready?

HART

You're all gonna be sorry!

VIOLET

Ready.

(They all press the button together and HART GOES FLYING TO THE CEILING WHERE HE SWINGS HELPLESSLY!!!)

JUDY

SHINE

VIOLET

SHINE

DORALEE

SHINE

SHINE

(JUDY, DORALEE & OFFSTAGE VOICES)

TRULY BELIEVE

OFFSTAGE VOICES

SHINE LIKE THE SUN

SHI - HIGH - HINE
I WON'T CRAWL I CAN RUN HOO
SHI - HIGH - HINE

WE'LL BE SINGING IT LOUD,

FINALLY WON

LOSING'S ALL DONE
WE'RE GONNA SHINE

OFFSTAGE VOICES

SHINE SHINE

SHINE LIKE THE

OFFSTAGE VOICES

SUN

SHINE

ALL

SHINE LIKE THE SUN

WHEN THE CRYING'S ALL DONE,
WHEN THE LYING'S ALL DONE,
WHEN THE TRYING'S ALL DONE,
THERE'LL BE NOTHING BUT SUN.

WHEN IT'S ALL SAID AND DONE
WE'RE GONNA SHINE

JUDY

SHINE

VIOLET

SHINE

DORALEE

SHINE LIKE THE SUN

JUDY

SHINE

VIOLET

SHINE

OFFSTAGE VOICES

SHINE

SHINE

SHINE LIKE THE SUN

SHINE

HART

Damn you all! You're going to pay for this!

ALL

LIKE THE SUN.

END ACT ONE

INTERMISSION

ACT TWO
ENTR'ACTE

#13 – *Entr'acte*

CURTAIN UP.

ACT TWO
SCENE 1

HART'S OFFICE. VIOLET, DORALEE, and JUDY are there with ROZ.

ROZ

I don't understand, did you give him my message?

DORALEE

Yes I did, Roz, I told him.

ROZ

Well where is he?

DORALEE

I know he hasn't gone to lunch because his coat is still here. And look—

(points to coat on over the chair and cigar burning in ashtray on the desk)

I keep telling him how dangerous it is to leave a lit cigar.

(she puts out the cigar)

ROZ

There are pressing matters. Tell him to call me the minute you see him.

VIOLET

No problem, Roz, I'm sure he's just hung up somewhere.

(ROZ exits.)

DORALEE

We can't keep this up. We're going to have to do something about her.

JUDY

Has anyone ever tried to shoot her?

VIOLET

We've shown amazing restraint. Forget about Roz, we've got to do something about Hart.

DORALEE

I say we hire a couple of wranglers to beat the shit outta him.

VIOLET

No, we've got to find something we can use to blackmail him. Then we make a deal. We don't turn him in and he doesn't turn us in.

JUDY

What about a sex scandal? Get a picture of him in bed with a prostitute.

DORALEE

Aw, Hart would just buy up all the copies and send them out as Christmas cards.

VIOLET

There's gotta be something here. Help me start looking.

(VIOLET, JUDY and DORALEE search Hart's office.)

We can't keep him tied up in his house forever.

DORALEE

I don't know about that. I never realized how unpopular Mr. Hart is.

JUDY

You're right. Other than Roz, no one wants to see him face to face.

DORALEE

The only problem is there's no way we're gonna hold Roz at bay for much longer.

JUDY

Let's send her on vacation.

VIOLET

She can't take more than two weeks. That might not be enough time.

JUDY

A language immersion center! There's one in Denver you have to live at for a month. Dick took French once when his business was thinking of opening overseas.

VIOLET

Not bad. Hart writes her a memo about a major expansion. He needs executives who speak French.

JUDY

Do you think she'd go?

DORALEE

(grabbing pen and paper)

Are you kidding? She'd off Mother Teresa if Hart asked her to. I'll just write the memo and sign it from Hart.

(VIOLET finds something.)

VIOLET

Bingo!

DORALEE

What is it?

VIOLET

Two sets of accounting books. Looks like Hart's been stealing from the company!

JUDY

No way. No head of a company would ever fake the books and steal from its stockholders.

VIOLET

The only way we'll be able to prove it is if we can trace the money back to Hart.

DORALEE

We're gonna have to check his bank accounts for a start. Here's where faking his signature is gonna come in handy.

JUDY

Violet, isn't Joe in accounting? Maybe he could help us.

VIOLET

No, it's possible that Joe could even be in on this. We're going to have to handle this ourselves.

JUDY

Hey, wouldn't it be funny if we posted some changes from Hart?

VIOLET

Why can't we?

DORALEE

What do you mean?

VIOLET

Why can't we run the office the way we want to?

DORALEE

Like being able to keep pictures and things on our desks?

JUDY

Or like getting a whole hour for lunch?

VIOLET

Think bigger.

JUDY

An hour and a half?

VIOLET

Bigger!

DORALEE

How 'bout Hart never comes back and you become CEO.

VIOLET

Too big. It's the Old Boys club. I could never be CEO.

JUDY

Sure you could.

DORALEE

You know you really could, Violet.

VIOLET

It would be wonderful, wouldn't it?

(shakes head)

But it could never happen.

JUDY

Look how far we've come already.

DORALEE

C'mon Violet, dream big. Anything is possible.

(VIOLET thinks it over.)

#14 – One of the Boys

VIOLET

A female CEO. That would be something, wouldn't it! Man, I want it so much I can taste it.

MEN

VIOLET!!

VIOLET

HEY, WOULD YOU LOOK AT ME,
IT'S HARD TO BELIEVE I'M A STAR AFTER ALL OF THIS TIME.
OTHERS MAY GLOW
FROM THE STARDUST I THROW
ON THEIR PATH NEVER THINKING I'D SHINE.

VIOLET

LIKE SOME HOLLYWOOD QUEEN
I'VE ARRIVED ON THE SCENE
A SENSATION,
THE TOAST OF THE TOWN

I'M WALLOWING IN IT,
I LOVE EVERY MINUTE
SO UP, I MAY
NEVER COME DOWN

(DORALEE and JUDY disappear as Violet's fantasy overtakes the stage.)

THE MOST BEAUTIFUL,

GLAMOROUS,

BRILLIANT

AND AMOROUS

FE-MALE CEO IN THE WORLD.

MY SHIP FINALLY CAME IN
AHOY!
AND NOW IT'S SMOOTH SAILIN',
I'M EVERYONE'S NEW PIN-UP GIRL

RESPECTED AND HIGH CLASS,
I DON'T HAVE TO KISS ASS
FOR THE FIRST TIME
SINCE I'VE BEEN EMPLOYED.

IT'S MY TIME TO SHINE
AND I'M FEELING FINE,
THIS OLD GAL'S NOW
ONE OF THE BOYS!

(Dance break.)

BOYS

OOH
OOH
YEAH

OH, SHE'S FABULOUS
OOH
AAH

OOH WAH AH

BEAUTIFUL!

GLAMOROUS!

BRILLIANT!

AMOROUS!

AAH
THE WHOLE WIDE WORLD
WOW!

OOH

AND NOW
EVERYONE'S NEW
AH-H-H-H-H.

ONE OF THE BOYS

BOYS

VIOLET!
 THE MOST BEAUTIFUL, GLAMOROUS,
 BRILLIANT AND AM'ROUS
 FEMALE CEO IN THE WORLD.

VIOLET

Roz, coffee!

VIOLET

IT'S LANDED IN MY LAP
 I DON'T HAVE TO TAKE CRAP
 FOR THE FIRST TIME
 SINCE I WAS A GIRL.

(Dance break.)

BOYS

VIOLET, ONE OF THE BOYS! HUH!

(Dance break.)

BOYS

VIOLET'S!

VIOLET'S!

BOYS

OOH
 AH TAKE CRAP

VIOLET

ONE OF THE BOYS!

ONE OF THE BOYS!

BOYS

YEAH SHE'S ONE OF THE
 WOW SHE'S ONE OF THE
 NOW SHE IS ONE OF THE BOYS

VIOLET

OH, I'LL RAZZLE AND DAZZLE,
 WEAR YOU TO A FRAZZLE.
 COMPETING IS MY GREATEST JOY

JOE

GO GET 'EM, GIRL!

VIOLET

I'LL TAKE THIS JOB AND LOVE IT!
 I'M A WOMAN AND PROUD OF IT,
 THIS OLD GAL IS ONE OF THE
 BOYS.

BOYS

OOH

 BEAUTIFUL, GLAMOROUS,

(VIOLET)

(BOYS)

BRILLIANT AND AM'ROUS

THIS OLD GAL IS ONE OF THE BOYS!

ONE OF THE

SHE IS ONE OF THE ...

YEAH SHE'S ONE OF THE ...

VIOLET'S

ONE OF THE BOYS!

ONE OF THE BOYS!

#14a – *One of the Boys Playoff*

SCENE TRANSITIONS TO:

ACT TWO
SCENE 2

ROZ'S DESK.

DORALEE hands ROZ a memo.

ROZ

"Memo to Rosalind Keith. Company expansion, blah, blah, blah ... You are hereby assigned to attend the Lester Language Immersion center in Denver, Colorado and so on and so on ... effective immediately." Signed Franklin Hart. I can't be away from him I mean here—for an entire month! I need to see Mr. Hart immediately!

DORALEE

He just handed this to me on his way out. Maybe you can still catch him.

(shouts down the hall)

Judy, can you see Mr. Hart?

JUDY

Yes, yes I see him. Mr. Hart, wait a minute! Aw, you just missed him.

ROZ

Effective immediately? Why would he do this without discussing it with me?

DORALEE

Sorry Roz, it's "business and nothing but."

JUDY & DORALEE

As Mr. Hart always says.

ROZ

(totally deflated)

As Mr. Hart always says.

(JUDY hands her a suitcase.)

JUDY

I think you'll find everything you need in here.

(DORALEE hands her a plane ticket.)

DORALEE

(mangled French)

Bonee voyagee.

ROZ

What, what?

(ROZ doesn't move a muscle.)

JUDY

Better get going, Roz, it's already 5:00.

(The WOMEN exit. ROZ cleans out her desk during the song.)

#15 – 5 to 9

ROZ

5 TO 9, I HATE THOSE LONELY HOURS.
ALL THAT TIME AWAY FROM HIM AND ALL THAT POWER.
I JUST LOVE CONTROL, I'LL MISS HIM WITH A PASSION
AND ALL I CAN DO FOR HIM WITHOUT HIM ASKIN' .

EN FRANCAIS,
I'LL BE THINKING OF YOU ...
EN FRANCAIS
I WILL ALWAYS LOVE YOU.

AU REVOIR
I'M OFF TO LEARN THIS LANGUAGE.
MON AMOUR JE T'ADORE ...
CINQ A NEUF .

Bonjour.

SCENE TRANSITIONS TO:

ACT TWO
SCENE 3

BULLPEN. *Middle of the workday.*

DORALEE, JUDY and VIOLET are explaining new office policies.

MUSIC BEGINS UNDER.

#16 – Change It

KATHY

Day Care? Are they serious? The company's going to watch my kids?

VIOLET

If Consolidated helps you with your kids, productivity increases.

KATHY

They haven't met my kids.

MARGARET

(reading memo)

Job sharing? Whass job sharing? Can I give away my whole job?

JUDY

C'mon, guys. Where's your team spirit?

KATHY

Since when do we have team spirit?

VIOLET

You know what we all need around here? An attitude adjustment.

KATHY

'Scuse me?

DORALEE

What Violet means is ...

(During this number the office will completely change into a bright, warm, colorful place. By the end of the number the whole office will be transformed.)

SOMETHIN' GOT YOU DOWN? GOTCHA CHAINED AND BOUND?

WELL—

DORALEE, VIOLET & JUDY

BREAK IT.

KATHY

I hate change.

DORALEE

IF YOU'VE BUILT A WALL AND KNOW IT NEEDS TO FALL—

DORALEE, VIOLET & JUDY

THEN SHAKE IT.

MARGARET

I want what she's drinking.

DORALEE

SOMETHIN' THAT YOU KNOW IS DAMMIN' UP THE FLOW.

TEAR THE DAMN DAM DOWN. LET ME EXPLAIN IT:

IF YOU DON'T TAKE THE REINS IT'S GONNA STAY THE SAME.

DORALEE, VIOLET & JUDY

NOTHIN'S GONNA CHANGE IF YOU DON'T CHANGE IT

JOE

Wow, I can't believe it. Mr. Hart really okayed the company paying for rehab?

JUDY

What do you mean you don't believe it? It's there in black and white!

JOE

Geez, what's gotten into you?

JUDY

A backbone.

MARGARET

Atta Girl! ... Whass rehab?

KATHY

Let's just call it your new home for the next thirty days.

MARGARET

Whaddya mean?

DORALEE

How 'bout we get together after work and talk about it.

MARGARET

Yeah, let's go out for drinks!

(DORALEE looks to JUDY and VIOLET for backup.)

JUDY

SOMETHIN' ON YOUR MIND IS NAGGIN' ALL THE TIME.
WELL, FIX IT.

(MARIA enters carrying her box of personal items, she's been re-hired!)

ALL

Maria! Welcome back!

(ad libs)

VIOLET

SOMETHIN' IN YOUR LIFE ISN'T SITTING RIGHT.
THEN NIX IT.

MARIA

What's going on here?

KATHY

We're getting an attitude adjustment!

DORALEE**OTHERS**

IF YOU'VE LOST YOUR PLACE
SOMETHIN' IN YOUR FACE
ALL THE DO-DAH DAY
AND YOU CAN'T NAME IT.
THAT FEELIN' IN YOUR GUT

HOO

THAT FEELIN' IN YOUR GUT

DORALEE & VIOLET

THAT'S GOT YOU IN A RUT

THAT'S GOT YOU IN A RUT

DORALEE, VIOLET & JUDY

YOU'RE MADE OF BETTER STUFF
AND YOU CAN CHANGE IT.

+A FEW WOMEN

CHANGE IT, YOU DON'T WANT YOUR
LITTLE LIGHT TO NEVER SHINE.

CHANGE IT!

HOO

DORALEE, VIOLET & JUDY

CHANGE IT. TURN IT UP ON BRIGHT
AND GET YOUR GOALS IN LINE.

CHANGE IT!

LET IT SHINE!

ALL

THERE'S A GREAT NEW WORLD OUT THERE
FOR THOSE WHO DARE TO CLAIM IT
A BETTER DAY IS ON THE WAY

BARITONES	TENORS	WOMEN
ONLY YOU CAN CHANGE IT	ONLY YOU CAN CHANGE IT	ONLY YOU CAN YOU CAN CHANGE
CHANGE IT	CHANGE IT	YOU CAN CHANGE YOU CAN CHANGE IT COME ON MAKE A CHANGE
YOU CAN CHANGE IT COME ON MAKE A CHANGE	YOU CAN CHANGE IT COME ON MAKE A CHANGE	

BARITONES	TENORS	DORALEE & SOPRANOS	ALTOS
CHANGE IT		YOU CAN CHANGE	
	CHANGE IT CHANGE IT		YOU CAN CHANGE
CHANGE IT		YOU CAN CHANGE	YOU CAN CHANGE
YOU CAN CHANGE IT	YOU CAN CHANGE IT	CHANGE IT YOU CAN CHANGE	CHANGE IT YOU CAN CHANGE

(TIME PASSES. DANCE BREAK.)

SOPRANOS	
YOU CAN CHANGE	
TENORS	
YOU CAN CHANGE	
ALTOS & BARITONES	
YOU CAN CHANGE	
ALL	
YOU CAN CHANGE YOU CAN CHANGE	
DORALEE, VIOLET, JUDY & A FEW WOMEN	OTHERS
CHANGE IT, YOU DON'T WANT YOUR LITTLE LIGHT TO NEVER SHINE.	CHANGE IT! HOO LET IT SHINE AND

DORALEE, VIOLET & JUDY

CHANGE IT. TURN IT UP ON BRIGHT AND

USE IT

ALL THE TIME

DORALEE

THERE'S A GREAT NEW WORLD OUT THERE

ALLA BETTER DAY IS ON THE WAY
ONLY WE CAN CHANGE IT**DORALEE**STAND UP, GRAB AHOLD,
GIVE EVERYTHING YOU GOT.
WHEN THE ROAD IS DARK AND COLD
WALK ON ...

FEARING NOT

CLEAN HOUSE AND REARRANGE IT.

HERE WE ARE, WE'VE COME SO FAR
COMMITTED NOW TO*(overlapping)*

TEAR

OTHERS

CHANGE IT.

MEN

USE IT

WOMEN

USE IT

OTHERS

ALL THE TIME

HOO

FOR THOSE WHO DARE TO CLAIM IT

ENSEMBLESTAND UP, GRAB AHOLD,
GIVE EVERYTHING YOU GOT
OOH.**WOMEN**

WALK ON.

BARITONES

WALK ON.

TENORS

WALK ON.

WOMEN

WALK ON.

MEN & WOMENFEARING NOT.
GET YOUR LIFE IN ORDER.**MEN & WOMEN**

REARRANGE IT

HOO

COMMITTED NOW TO

BARITONES

TEAR THE DAMN DAM DOWN

(DORALEE)
THE
DAMN
DAM
DOWN
AND CHANGE IT!

TENORS
TEAR THE DAMN DAM DOWN
SOPRANOS
TEAR THE DAMN DAM DOWN
ALTOS
TEAR THE DAMN DAM DOWN
BARITONES, TENORS & SOPRANOS
TEAR THE DAMN DAM DOWN
AND CHANGE IT!

#16a – *Ain't it Great?*

DORALEE

Ain't it great that Margaret says it's only three weeks in rehab and she's feelin' like a brand new woman?

JUDY

Too bad there's no sexist, egotistical lying hypocritical bigot rehab we can send Hart to.

DORALEE

We are so good at this.

JUDY

We should try to take over all the Regional offices.

DORALEE

Judy? Too big!

JUDY

(under her breath)

You know we only have a few days till Roz gets back.

DORALEE

Don't worry. We'll be ready for her.

JUDY

I sure hope so. Okay, I gotta go to daycare.

DORALEE

Again?

JUDY

I can't help it. The babies are so cute!

(JUDY exits as JOSH wanders in, spots DORALEE.)

JOSH

Hey, do you know where my Mom is?

DORALEE

Everything okay, Josh?

JOSH

I'm picking her up. Just got my driver's license.

DORALEE

Congratulations! I think she's in the conference room putting in something called an answering machine?

JOSH

Cool.

(JOSH goes to find his mother as KATHY enters.)

KATHY

Lunch today, Doralee?

DORALEE

Havin' lunch with my man today, how about tomorrow?

KATHY

It's a date.

(DWAYNE enters. DORALEE crosses to him and gives him a kiss.)

DWAYNE

It's so cool Hart started giving you all an hour for lunch.

DORALEE

(taking his arm)

He's a new man, darlin'.

ACT TWO
SCENE 4

ATRIUM.

VIOLET and DORALEE are chatting.

VIOLET

I don't know if I can spend one more night in the house with that man.

DORALEE

I'm sorry 'bout not helping you and Judy out more with the nights but Dwayne would be way too suspicious.

VIOLET

I just hate leaving Josh alone so much. I can't wait till we nail Hart. Then things are gonna be different around here, 24-7.

DORALEE

24-7. What's that supposed to mean?

VIOLET

I don't know. I just made it up. Shhhhhh, here comes Joe.

(JOE walks in and greets the WOMEN.)

JOE

I never thought I'd love getting up and coming to work. If I didn't know better, I'd think someone else was running the office.

VIOLET

Exactly what are you trying to say, Joe?

JOE

Hmmm, let me try again. Good morning, Violet, Doralee, beautiful day, isn't it?

VIOLET

Are you saying someone other than Hart is running the office?

JOE

Violet, what's the matter with you?

VIOLET

Why would anything be the matter? I'm fantastic!

JOE

(not buying it)

If you say so.

VIOLET

Well I just did. I said so. Just said it.

JOE

Doralee, could you give us a second?

DORALEE

'Scuse me, I got an office to run.

(DORALEE slips out.)

VIOLET

I've got work, too.

(JOE stops VIOLET from leaving.)

JOE

What's going on?

VIOLET

Would you stop.

JOE

I know you. Something's wrong ...

VIOLET

I'm telling you, I'm fine.

JOE

Stop pushing me away. Talk to me. Seriously, you can tell me *anything*.

VIOLET

(in one breath, blurting it out)

We've got Hart tied up in his house while we try to prove he's been stealing from the company. We're following the money trail to collect enough evidence to prove he's been cooking the books!

JOE

Not what I was expecting.

VIOLET

Me either.

JOE

You actually kidnapped Hart?

VIOLET

No! We just, we sort of ... yup, we kidnapped Hart. And I'll tell you, if we don't find more evidence on him before Mrs. Hart comes back next week we're screwed.

JOE

I have access to every financial account in this company. I bet I could help you.

VIOLET

Really?

JOE

See what happens when you actually talk to me?

VIOLET

Joe, you're the best.

JOE

I'm the best. Okay, move fast Joe. Violet, have dinner with me. No time to think about it, say yes!

VIOLET

Oh Joe. I think you're a great guy ...

JOE

No, no, no, not the "great guy" speech. Give me one good reason why you won't go out with me. And not some bull about age. C'mon Violet, it's not like I'm not in my thirties.

VIOLET

Oh my God! You're still in your thirties?

JOE

What is it? Really.

VIOLET

I'm a one-man woman. And I had my one man.

#17 – *Let Love Grow*

JOE

He's been gone over three years now, hasn't he?

VIOLET

Sometimes it seems like he was just here a moment ago, sometimes it seems like he's been gone a lifetime.

JOE

I know. But isn't it time you found something more to look forward to than just showing up here every day?

LOVE CAN GROW IN THE STRANGEST PLACES.

MIGHT FIND LOVE IN STRANGERS' FACES.

WAITIN' JUST AROUND THE CORNER FOR ALL YOU KNOW.

LOVE CAN GROW WHERE YOU LEAST EXPECT IT.

(JOE)

TAKE A CHANCE, DON'T REJECT IT.
LOVE WILL GROW IF ONE JUST LETS IT.
LET LOVE GROW.

VIOLET

I'm sorry, Joe. I just can't.

JOE

Why?

VIOLET

I'm scared.

JOE

You've got Hart tied up in his house and you're scared of a date with me?

I KNOW YOU
HAVE FEELINGS FOR ME, TOO.
BUT YOU'RE AFRAID TO TRY TO LOVE AGAIN.

VIOLET

I KNOW YOU'RE HEART IS TRUE.
BUT THIS IS ALL SO NEW.
I WONDER

VIOLET

WHAT I'LL DO,
IF I SHOULD LET YOU IN.

JOE

WHAT YOU'LL DO,
IF YOU WOULD LET ME IN.

JOE

IT'S A CHANCE THAT'S WORTH THE TAKING,
LOVE IS OUT THERE FOR THE MAKING,
FIND IT IN THE EYES OF SOMEONE THAT YOU KNOW

IN ANY COLOR, SHAPE OR FASHION
THERE IS NO DENYING PASSION
LOVE IS ALWAYS EVERLASTING
LET LOVE GROW
OH,

JOE & VIOLET

LOVE CAN FILL THE EMPTY SPACES,
DRY OUR TEARS AND ALL THEIR TRACES,
MEND OUR BROKEN HEARTS AND HEAL OUR SOULS.

JOE

HINDSIGHT'S ALWAYS OUT TO BLIND YOU ...

VIOLET

LOOK AHEAD AND

JOE & VIOLET

NOT BEHIND YOU ...

LOOK FOR LOVE AND LET IT FIND YOU.

LET LOVE GROW.

VIOLET

We're gonna be late.

JOE

LOVE WILL GROW IF ONE JUST LETS IT.

JOE & VIOLET

LET LOVE GROW.

LET ... LOVE ... GROW.

(As they walk off together, VIOLET takes JOE's hand.)

#17a – Goodnight, Mr. Hart

ACT TWO
SCENE 5

LIGHTS UP ON HART'S HOUSE. JUDY, now wearing a peignoir, carries Hart's dinner tray.

JUDY

Alrighty, Mr. Hart, night night, sleep tight, don't let the bedbugs bite.

HART

You're never gonna get away with this. Sooner or later someone's going to notice I'm not there!

JUDY

No, I don't think so. You see, you can't treat people the way you do and expect them to miss you when you're gone. It hurts me to have to say that to you but honestly, Mr. Hart —

HART

Blah blah blah, for pity's sake, will you stop talking!

JUDY

Ok, then. Nighty, night.

(JUDY HEARS a NOISE, she sees its DICK.)

Dick, what are you doing here? How did you know where I was?

DICK

I've been following you for awhile. Whose place is this?

JUDY

You have to go.

DICK

You're here alone, aren't you?

JUDY

I'm house sitting. For a friend.

DICK

How about a cup of coffee for your husband?

JUDY

Ex husband.

DICK

Technicality.

JUDY

Maybe to you. I thought you were in Mexico with whatshername.

DICK

Yeah, well ... things sorta didn't work out.

JUDY

She dumped you, didn't she?

DICK

There was this cliff diver ... long story. Not important.

(There's a sound from HART in the bedroom.)

DICK

What was that?

JUDY

Nothing. Probably the cat. I'll go check.

DICK

Big cat.

JUDY

Stay here, Dick.

#17b – Stay Here, Dick

(She hurries to the BEDROOM. She finds HART trying to free himself.)

Ohmygod!

HART

Get away from me!

(JUDY hits the remote, which sends him flying in the air.

He grabs her and they struggle in a sort of S & M pas de deux.

DICK opens the door.)

JUDY

Stay out!

(DICK's mouth drops open as he sees HART, gagged and chained, struggling in the air.)

DICK

Who's he?

JUDY

My boss!

(She pushes DICK back into the foyer and slams the door behind her.)

DICK

Why didn't you ever do that with me?

JUDY

What?

DICK

Bondage. S & M. Sex games. You're into all that now?

JUDY

Yeah. That's right. All of it. I'm into everything. Let's go, get out of here!

DICK

So typical. Having an affair with your boss.

JUDY

You had one with your secretary!

DICK

But now I want you back! This isn't you.

JUDY

You don't know me. I've changed!

DICK

Not this much! You can't be serious --

JUDY

Don't tell me what I can do Dick! If I want to have an affair or smoke pot or do M&M's, you can't stop me!

#18 – *Get Out and Stay Out*

WELL IT'S FUNNY HOW YOU WALTZED IN HERE ASSUMING I'D COME BACK
WELL LET ME TELL YOU SOMETHING, YOU ARE WAY OFF TRACK.
CAN'T YOU SEE I'M DIFFERENT, OR ARE YOU STILL THAT BLIND?
NO YOU STAND RIGHT THERE AND TAKE IT;
THERE'S NO LOVE TO HIDE BEHIND.

WELL, I AM PROUD TO TELL YOU I'M REALLY FEELING GOOD.
I'M DOING SO MUCH BETTER THAN YOU EVER THOUGHT I WOULD.
GOT MY OWN PLACE AND MY OWN SPACE TO THINK AND DREAM
AND PLAN,
TOOK ME THIS LONG TO REALIZE, I DO NOT NEED A MAN.

Well certainly not you —

(JUDY)

I USED TO NEED YOU, BUT THEN I FINALLY LEARNED.
I USED TO WANT YOU BUT NOW THE TABLES TURNED.
I USED TO LOVE YOU, NOW IT'S YOUR TIME TO SQUIRM.
CAUSE I'M SAYING GOOD-BYE AND I WON'T WAIT FOR YOUR RETURN.

SO GET OUT AND STAY OUT, I'VE FINALLY HAD ENOUGH!
DON'T KISS ME ON YOUR WAY OUT, IT WOULDN'T MOVE ME MUCH
YOU USED ME, ABUSED ME, YOU CHEATED AND YOU LIED.
SO GET OUT AND STAY OUT, I'M TAKING BACK MY LIFE!

(JUDY throws DICK out.)

I WONDER WHAT YOU'LL DO WHEN I AM NOT AROUND.
NOW THAT YOUR NEW LOVE HAS UP AND LET YOU DOWN.
YOU'VE ALWAYS COME CRYING TO ME THROUGHOUT THE YEARS
TO MEND ANOTHER BROKEN HEART TO DRY YOUR SELFISH TEARS.

SO GET OUT AND STAY OUT, I'M MOVING ON AT LAST.
OH I'VE BEEN SO FOOLISH, BUT THAT WAS IN THE PAST.
I NEVER THOUGHT I'D BE THE ONE TO SAY GOOD-BYE.
YOU GET OUT AND STAY OUT I'M TAKIN' BACK MY LIFE.

DREAMS AND PLANS ARE IN THE MAKING.
SUCCESS IS OUT THERE FOR THE TAKING.
WISH IT WAS AS SIMPLE AS IT SOUNDS.
I HAVE NO CHOICE, I HAVE TO DO IT.
FACE THE FUTURE, WALK INTO IT.
NOW THAT I'M UNFETTERED AND UNBOUND.

GET OUT AND STAY OUT, I'VE FINALLY HAD ENOUGH!
DON'T KISS ME ON YOUR WAY OUT, IT WOULDN'T MOVE ME MUCH.
YOU USED ME, ABUSED ME, YOU CHEATED AND YOU LIED,
SO GET OUT AND STAY OUT, I'M TAKING BACK MY LIFE.
MY LIFE!

#18a – No She Didn't / Slacks

SCENE TRANSITIONS TO:

ACT TWO
SCENE 6

HART'S OFFICE.

VIOLET, DORALEE and JOE are going through records and receipts in a file.

VIOLET

So, we're good, right? We have enough evidence to prove Hart's been embezzling from the company???

DORALEE

Deposit slips, wire transfers, swollen bank accounts, more than enough to convince him to make a deal.

JOE

Congratulations, ladies. You've done a phenomenal job.

VIOLET

Couldn't have done it without you, Joe.

JOE

Yes you could.

VIOLET & DORALEE

Yes we could.

(Suddenly, HART bursts in, his suit hastily pulled over his pajamas, Doralee's gun in his hand, JUDY as a shield in front of him.)

VIOLET

Judy!

HART

Surprise!

DORALEE

Oh my God! How did you get out?

VIOLET

(to JUDY)

What happened?

DORALEE

How'd he get my gun?

DORALEE, VIOLET & JOE

Judy?

(DORALEE, VIOLET and JOE glare at JUDY.)

JUDY

Did you know that JR's mother is Mary Martin?

(HART shoves JUDY over to the other women.)

HART

You didn't really think you three pathetic pencil pushers could get the jump on me, did you?

JOE

Put the gun down, Mr. Hart, you're in serious trouble.

HART

I thought I just heard the voice of the junior accountant. But that's not possible, because he's fired!

(JOE backs away.)

VIOLET

Hart, it's over.

(brandishing her file)

We have proof that you've stolen thousands and thousands of dollars from Consolidated.

HART

Are you seriously trying to compare a little creative accounting with what you three did to me?

DORALEE

Mr. Hart, can we please talk about this?

HART

Sure, we can all go have a little chat with the police and then I'll hire the best lawyer in town and get off scot-free, while you idiots go to jail for assault, kidnapping and attempted murder.

(off their silence)

Didn't think this through did you? Let's go.

(MARGARET enters, unrecognizable to HART as her new sober self. HART hides the gun, but makes sure it's still visible to the three women.)

MARGARET

Mr. Hart, it's so good to see you!

HART

Who are you?

MARGARET

Don't you recognize me? I'm Margaret Pomerance.

HART

You're the old lush—?

MARGARET

I was, but thanks to Consolidated's Alcoholism treatment program I'm a new woman. And I especially want to thank you for those notes of encouragement while I was in rehab. I can't tell you how much it meant to me to have someone say, "Atta Girl".

DORALEE, JUDY, VIOLET

Doesn't she look great?/She really does/That color on her ...

HART

Rehab? What's she talking about? I never agreed to that.

DORALEE

Why sure you did, Mr. Hart. Your signature's on every memo.

HART

Every memo?

(MARGARET returns.)

MARGARET

Oh, I almost forgot. A Mr. Tinsworthy's on his way up.

HART

Tinsworthy's here? Now?

#18b – Hail to the Tinsworthy

JUDY

Who's Tinsworthy?

VIOLET

He's the Chairman of the board.

HART

Shit!

JUDY

Shit!

DORALEE

Shit!

JOE

Shit!

VIOLET

Shit!

(ROZ enters in a French beret.)

ROZ

Monsieur Hart. Je suis ici ..

HART, JUDY, DORALEE, JUDY & VIOLET

SHIT!

SCENE TRANSITIONS TO:

ACT TWO
SCENE 7

BULLPEN.

RUSSELL TINSWORTHY, wearing an ice cream suit and Panama hat enters. He has the bearing of an army general. He is carrying a bottle of champagne. HART rushes over and pumps his hand.

HART

Mr. Tinsworthy, sir, to what do we owe the pleasure?

TINSWORTHY

Hello, Hart. What's with the pajamas?

HART

Well, I, ah ...

VIOLET

It's the end of the week, sir. We feel we're more productive if we're more ... relaxed so, Mr. Hart instituted ... something ... called ... Casual Friday.

TINSWORTHY

Casual Friday. I like it. But it's Thursday.

VIOLET

That's Mr. Hart for you. Always ahead of the curve.

TINSWORTHY

I'll say Hart, I'm dumbfounded about what's been happening in this division over the last four weeks.

HART

And I'm so relieved you're here so we can clean up this mess. There's something you need to know ...

TINSWORTHY

Damn right. I need to know who's responsible ...

HART

These women ...

TINSWORTHY

... for the 20% rise in productivity.

HART

(realizing)

... Wait, what?

TINSWORTHY

These women are responsible?

(The girls smile.)

HART

Yes. No. I mean, Violet was the ring leader when they —

TINSWORTHY

Is this Violet Newstead? THE Violet Newstead? I've heard a lot about you over the years.

VIOLET

Thank you, Mr. Tinsworthy.

TINSWORTHY

What's been going on around here, Violet?

HART

Sir, I think we're talking about two different things ...

TINSWORTHY

Hart, hush. I'm talking to a lady.

VIOLET

Well, sir ... my two colleagues, Doralee Rhodes and Judy Bernly and I thought it was time to make some changes in the office.

(nods to JUDY)

JUDY

We thought with some new ideas—job sharing, flexible hours, day care—we could improve the quality of life here at Consolidated.

DORALEE

And increase productivity at the same time.

VIOLET

(to TINSWORTHY)

And Mr. Hart signed off on the changes. Doralee has copies of every memo.

HART

(aside)

How many memos are we talking here?

DORALEE

(under her breath)

About a hundred.

TINSWORTHY

Hart, I'm proud of you for nurturing such creative thinking ... and from secretaries no less!

VIOLET

Oh God, here we go.

TINSWORTHY

I want you by my side, Hart. I think it's time you came to work with me.

HART

It would be an honor sir.

VIOLET

Wait, Mr. Tinsworthy. Sir, I think you just might want to take a look at this file first.

HART

Before we get to that, sir, I think you need to know what these three have really been up to.

VIOLET

Mr. Tinsworthy, we're the ones who ...

HART

In spite of how hard I've worked to make this company feel like a family

VIOLET

A family?

HART

Or the sacrifices I've made so all my girls could reach their greatest potential ...

VIOLET, JUDY & DORALEE

Your girls?

HART

(steamed)

While these three GIRLS were painting the desks and hanging curtains in the Xerox room ... Sir, they were also holding me

VIOLET

HOSTAGE!

DORALEE**JUDY**

Violet!

No!

TINSWORTHY

Excuse me, what?

VIOLET

Oh, it's no use, we might as well come clean; he's going to get us anyway. But before we get arrested and spend the next thirty years in prison, making pen pals in Nebraska, I want to say a few things: This place was hell until we fixed it.

(beat, she looks at HART, quietly furious and growing stronger and more certain)

We all do the work of keeping things running around here as best we can, Mister Tinsworthy, not him. He plays golf and drinks scotch and takes the credit. And why? Cause he's "The Guy."

HART

Wait a minute!

VIOLET

No you wait a minute! I've been waiting my whole life! —See, we're not The Guy. We're just the "Little Guy." The little guy doesn't play golf ... he plays catch up. The little guy is late picking the kids up from school cause of work — and late getting to work cause of kids. The little guy cooks and coaches ball and balances budgets and squeezes a dollar as far as it can go, and works her ass off, and if that doesn't qualify her to be heard and seen and respected well WHAT DOES??

(beat)

And so yeah, we kidnapped Mr. Hart and threw him in the back of my Buick ...

DORALEE

(stepping forward)

... tied him up like a little pig at the state fair ...

JUDY

(joins the other two)

... strung him up with a garage door opener ...

VIOLET

We tried to make everything better, and now he's going to get all the credit and we're gonna get ten to life.

(HART takes a step forward, VIOLET hands him the file. The girls have surrendered.)

TINSWORTHY

(he starts to laugh)

Hostage? Garage door opener? Little lady, you are one hell of a joker.

HART

No, they really ...

TINSWORTHY

I'm impressed by everything that's gone on here in the last few weeks. Frank, I'm promoting you all the way to the top!

(HART beams.)

HART

Thank you sir.

TINSWORTHY

The Bolivian operation is just beginning to take off. I could use a man like you.

HART

Bolivia??

#19 – Finale

(Now the ladies are thrilled.)

VIOLET

Congratulations, Mr. Hart. It couldn't happen to a more deserving person.

HART

What about Violet? She knows as much about the office as I do!

TINSWORTHY

Another ingenious thought! Only a visionary like you would suggest a female CEO.

HART

I — what — I didn't

TINSWORTHY

Of course, that's if you want the job, Violet.

VIOLET

Oh yes, sir. I want it!

(She grabs the bottle of champagne from HART. JUDY and DORALEE squeal with delight and the other employees applaud.)

ROZ

(desperate)

I would like to volunteer to accompany Mr. Hart to Bolivia. I speak fluent French.

TINSWORTHY

We're going to need you here. You'll be reporting directly to Violet.

(THE 9 to 5 VAMP STARTS TO PLAY.)

HART

Not that I'm not flattered, sir, but ...

TINSWORTHY

Better get packing, Frank. I've got inside info there may be a military coup down there and you know how that can impede travel.

HART

Sir, if we could discuss this ...

TINSWORTHY

I don't take no for an answer. Bob—

HART

(pleading)

Bob ... ?

BOB ENRIGHT

Funny, right?

(BOB ENRIGHT ushers HART out. TINSWORTHY turns back to VIOLET.)

TINSWORTHY

Congratulations. To all three of you. Don't worry about Hart, he won't get in your hair again for along, long, time.

(Wink)

Carry on.

(TINSWORTHY exits. A NEW EMPLOYEE in a wheelchair enters carrying a huge stack of annual reports.)

NEW EMPLOYEE

I was making more copies of the annual report and the Xerox machine went crazy!!!!

JUDY

I'll take care of it.

VIOLET

No, I think we'll have Roz handle it. Go fix the Xerox machine, Roz.

ROZ

But, wait, I don't —

VIOLET

Roz, get in there and start to show a little esprit de corps. Chop chop!

ROZ

Holy *merde*!

(ROZ exits.)

ALL

NINE TO FIVE
 WHAT A WAY TO MAKE A LIVIN'
 THINGS ARE LESS UPTIGHT,
 IT'S LESS TAKIN' AND MORE GIVIN'

WANT TO MOVE AHEAD
 AND NOW THAT I CAN DO IT
 BETTER GET MY REAR IN GEAR
 AND GET RIGHT TO IT.

(Dolly's image appears onscreen.) [For alternatives, see Appendix on page 119]

DOLLY

I bet you all want to know what happened to everybody after this and I'm gonna tell you. Let's start with Roz.

(ROZ steps out from the group.)

Roz kept on working well into the 90's though she was unable to get over the loss of her beloved Mr. Hart. Things changed when she re-met an old acquaintance on a social networking site and realized she had found her soul mate.

(MISSY HART joins ROZ in an embrace!)

Franklin Hart was abducted by an angry tribe of Amazonian warriors and never heard from again.

ALL

NINE TO FIVE, YOU CAN LOSE YOUR MIND, GET UP!

DOLLY

Judy Bernly lived happily for the rest of her life as a strong, independent, single woman. She became a frequent guest on The View after writing her best selling memoir Life Without Dick.

ALL

NINE TO FIVE, GET UP AND WORK, GET UP!

DOLLY

Doralee moved on from Consolidated and followed her dream of becoming a country western singer. Dwayne had almost talked her into running for President, but she realized she was too late. Bigger boobs had already beaten her to the White House.

ALL

GET UP AND WORK,
 GET UP AND WORK,

(ALL)

NINE TO FIVE!
NINE TO FIVE!

DOLLY

Violet and Joe have been together for almost thirty years. Violet ran Consolidated until she came up with a little invention called – The Clapper.

(Dolly claps her hands and the lights go out. As the audience applauds the lights come back up.)

ALL

NINE TO FIVE,
HALLELUJAH HALLELUJAH
OH THANK THE LORD
NO ONE’S TRYIN’ TO SOCK IT TO YA.

PRAISE AND GLORY
TO THE ONES WHO MADE THE DIFFERENCE,
JOY TO THE GIRLS,
WE’VE ALL BEEN DELIVERED!

3 WOMEN & 2 FEMALE
ENSEMBLE

NINE TO FIVE,

WORKIN’ NINE TO FIVE

NINE TO FIVE

WORKIN’ NINE TO FIVE
NINE TO FIVE

ENSEMBLE

NINE TO FIVE YOU CAN
LOSE YOUR MIND
GET UP AND WORK,
GET UP AND WORK.
NINE TO FIVE YOU CAN
LOSE YOUR MIND
WORKIN’ NINE TO FI -HIVE

LOSE YOUR MIND

BARITONES

WHOA
OH
OH OH

WORKIN’ NINE TO FIVE
NINE TO FIVE YOU CAN
LOSE YOUR MIND

ALL

GET UP AND WORK,
GET UP AND WORK, GET UP!
GET UP AND WORK,
GET UP AND WORK,
WORK IN’ NINE TO FIVE
NINE TO FIVE!

CURTAIN.

ACT II
SCENE 8

#20 – Bows

ENSEMBLE

AROUND HERE
AROUND HERE
AROUND HERE
AROUND HERE

HART TO HEART
HART TO HEART
HOO

I'M GONNA SHINE LIKE THE SUN
WHEN THESE CLOUDS ROLL AWAY
FROM MY DOOR
SHI - HI - HINE
I WON'T CRAWL, I CAN RUN
I WON'T BE AT YOUR MERCY NO MORE.
SHI - HI - HINE
WE'LL BE SINGING IT LOUD
BE SO PROUD
THAT WE FINALLY WON.
FINALLY WON.

AND WHEN THE LOSINGS ALL DONE
WE'RE GONNA SHINE
SHINE
SHINE
SHINE LIKE THE
SHINE
SHINE
SHINE LIKE THE SUN

WHEN THE CRYIN'S ALL DONE,
WHEN THE LYIN'S ALL DONE,
WHEN THE TRYIN'S ALL DONE,

(ENSEMBLE)

THERE'LL BE NOTHING BUT SUN.
WHEN IT'S ALL SAID AND DONE
WE'RE GONNA SHINE
SHINE
SHINE
SHINE LIKE THE SHINE
SHINE
SHINE LIKE THE SUN

DOLLY

TUMBLE OUT-A BED AND I STUMBLE TO THE KITCHEN.
POUR MYSELF A CUP OF AMBITION.
YAWN AND STRETCH AND TRY TO COME TO LIFE.
JUMP IN THE SHOW'R AND THE BLOOD STARTS PUMPIN'
OUT ON THE STREETS THE TRAFFIC STARTS JUMP IN'
FOR FOLKS LIKE ME ON THE JOB FROM NINE TO FIVE.
WORK IN'

DOLLY & ALL

NINE TO FIVE, WHAT A WAY TO MAKE A LIVIN'
BARELY GETTIN' BY IT'S ALL TAKIN' AND NO GIVIN'
THEY JUST USE YOUR MIND AND THEY NEVER GIVE YOU CREDIT
IT'S ENOUGH TO DRIVE YOU CRAZY IF YOU LET IT.

DOLLY

If you enjoyed the show, go tell everybody. If you didn't, keep your dang mouth shut. But seriously, I hope you loved it and hope you tattle.

ALL

WORKIN' NINE TO FIVE
NINE TO FIVE!

#21 – *Exit Music*

END OF SHOW

APPENDIX

While we encourage all customers to use the Dolly Parton video narrations in their production, we understand that not all groups will be able to accomodate this technical element. With that in mind, the authors have provided the following alternatives.

ACT ONE**SCENE 1 (Alternate)**

The year is 1979. It's early in the morning and the whole world is getting ready for work. The house lights go to half and the familiar vamp from "9 to 5" begins to pound – Dah dah dah dah dah dum dum dum.

House lights out as we hear Dolly Parton's voice. (Note: this "voice-over" version of the Dolly narration is included on the same DVD as the video projections.)

#1 – "9 to 5"

DOLLY (Voice-Over)

Well, hey there everybody! When I hear that sound it takes me back to a time before computers and cell phones. Back when apples and blackberries were somethin' I'd pick behind the barn. We're goin' back to 1979 when a gallon of gas ran you about 86 cents, shag rugs, pet rocks and disco were the hottest things around and it seemed like your whole life existed between the hours of 9 to 5. Back then there was no such thing as office assistants. We were just secretaries! And the boss wasn't interested in no women's movement. Unless of course it was happening under his desk!

GROUP 1

TUMBLE OUTTA BED

AND I STUMBLE TO THE KITCHEN (etc.)

*(The scene continues exactly as written, minus the subsequent Dolly narrations – i.e. the introductions to Violet, Doralee, and Judy.)**

**Removal of the remaining Dolly narrations from the opening number will require a few small cuts in the music. Your music director should determine the most appropriate adjustments for your production – but the following cuts will work:*

CUT mm.47d–47j (allows for the remaining Violet & Josh dialogue)

CUT mm.65a–65d (but retain Doralee's vocal entrance from m.65d)

CUT mm.97a–97e (you may wish to move the ensemble vocals from mm.97a–97b to mm.98–99)

The Original Broadway Cast recording also serves as an excellent guide for these cuts, as the Dolly narrations were not used in the original Broadway production.

ACT TWO

SCENE 7 (Alternate)

The following is an alternative approach to the “character’s outcomes,” currently written as Dolly narration. Scene 7 (and the “Finale”) should play as written until page 115.

(continuing from the top of page 115)

ALL

NINE TO FIVE
WHAT A WAY TO MAKE A LIVIN’
THINGS ARE LESS UPTIGHT,
IT’S LESS TAKIN’ AND MORE GIVIN’

WANT TO MOVE AHEAD
AND NOW THAT I CAN DO IT
BETTER GET MY REAR IN GEAR
AND GET RIGHT TO IT.

(ROZ steps out from the group.)

ROZ

Roz kept on working well into the 90’s though she was unable to get over the loss of her beloved Mr. Hart. Things changed when she re-met an old acquaintance on a social networking site and realized she had found her soul mate.

(MISSY HART joins ROZ in an embrace!)

HART

Franklin Hart was abducted by an angry tribe of Amazonian warriors and never heard from again.

ALL

NINE TO FIVE, YOU CAN LOSE YOUR MIND, GET UP!

JUDY

Judy Bernly lived happily for the rest of her life as a strong, independent, single woman. She became a frequent guest on The View after writing her best selling memoir Life Without Dick.

ALL

NINE TO FIVE, GET UP AND WORK, GET UP!

DORALEE

Doralee moved on from Consolidated and followed her dream of becoming a country western singer. Dwayne had almost talked her into running for President, but she realized she was too late. Bigger boobs had already beaten her to the White House.

ALL

GET UP AND WORK,
GET UP AND WORK,
NINE TO FIVE!
NINE TO FIVE!

VIOLET

Violet and Joe have been together for almost thirty years. Violet ran Consolidated until she came up with a little invention called – The Clapper.

(Violet claps her hands and the lights go out. As the audience applauds the lights come back up.)

ALL

NINE TO FIVE,
HALLELUJAH HALLELUJAH *(etc.)*

(The scene continues as written.)

MUSICAL NUMBERS (VOCAL BOOK)

ACT 1

1. "9 to 5"	125
1a. Into the Bullpen	138
2. Around Here	139
2a. Back to Work!.....	149
3. Here For You.....	150
3a. Here For You (Reprise).....	156
3b. Into the Xerox Room.....	158
4. I Just Might	159
4a. Punchin' In	168
5. Backwoods Barbie	169
5a. Enright's the Man	174
6. Heart to Hart.....	175
6a. Violet's Pissed	183
6b. Maui Wowie	183
7. Dance of Death.....	184
8. Cowgirl's Revenge	187
9. Potion Notion.....	193
10. Joy to the Girls	198
10a. Oh My God!	200
10b. Out of the Bathroom	200
10c. To the Hospital.....	200
11. I Killed the Boss	200
11a. The Search for the Coffee Cup	200
12. Shine Like the Sun	201

ACT 2

13. Entr'acte.....	213
14. One of the Boys.....	214
14a. One of the Boys Playoff	223
15. 5 To 9	224
16. Change It	225
16a. Ain't it Great?.....	236
16b. A Better Day	236
17. Let Love Grow	237
17a. Goodnight, Mr. Hart	241
17b. Stay Here, Dick	241
18. Get Out and Stay Out	242
18a. No She Didn't.....	248
18b. Hail to the Tinsworthy	248
19. Finale	249
20. Bows	256
21. Exit Music.....	263

Full Company

9 TO 5

1

Moderate 80's 4

1 2 3x 2

2-3 4-5

Vamp

4 10 11

6-9

12 6 (to 19)

12-17

19 **GROUP 1:** 20

Tum-ble out - a bed and I stum-ble to the kit - chen.

21 **GROUP 2:** 22

Pour my - self a cup of am - bi - tion.

23 **BOTH GROUPS:** 24

Yawn and stretch and try to come to life.

25 **GROUP 3:** 26

mf Jump in the show'r and the blood starts pump - in'.

27 **ENS.:** 28

Out on the streets the tra-ffic starts jump-in for folks— like me— on the job from nine

29 *f* 30

to— five.— Work - in' nine to— five— what a

31 32

way to make a liv - in'. Bare - ly get - tin' by.— It's all

33 34

tak - in' and no giv - in'. They just use— your mind and they

35 36

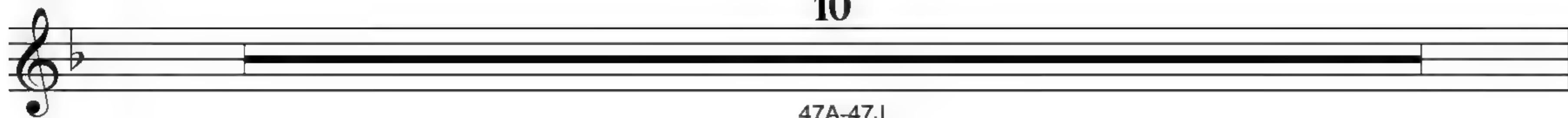
nev - er give you cred - it. It's e - nough to drive— you—

37 (to 46) 46 47

cra - zy if— you let— it.— Hoo hoo hoo— ooh woo—

47A

10



→ 48

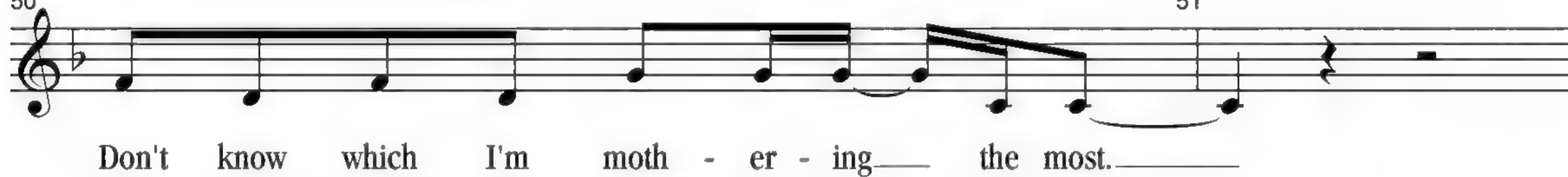
***f* VIOLET:**

49



50

51



52

53



54

(VIOLET:)

55



56

57

nine to five for ser - vice and de - vo - tion. You would

nine to five. You would

58

59

think that I would de-serve a fat pro-mo - tion. Want to

think that I. Want to

60

61

move a - head but the boss won't seem to let me I

move a - head. I

62

63

swear some - times that man is out to get me.

Swear some - times that man is out to get me.

64 **WOMEN:** *mp* **MEN:** *mp*

Nine to — Fi - hi - hive. —

Nine to — five. —

65A **2** 65C **Vamp** 65D **DORALEE:** (to 66)

65A-65B They

66 67

let you dream just to watch 'em shat-ter. You're just a step on the boss man's lad-der, but

68 (DORALEE:) 69

you got dreams he'll ne - ver take a - way. —

DWAYNE:

You're in

70 71 **DORALEE:**

the

(DWAYNE:)

— the same boat with a - lot of your friends. Wait-in' for the day your ship - 'll come in — the

72 73

tide's gon - na turn and it's all gon - na roll your way.

tide's gon - na turn and it's all gon - na roll your way.

74

DORALEE:
DWAYNE:

Nine to five. as long as we're to - geth - er. You know

(WOMEN)

(MEN) Nine to fi - hive.

76

DORALEE:
DWAYNE:

You and I. will make it through what e - ver. They can't

DWAYNE: 77

DORALEE:

You and I - hi.

78 79

keep us down. We'll just rise a - bove it. You hold

DORALEE:
DWAYNE:

Ain't no way.

80 81

on - to me. We'll tell 'em where to shove it.

2

81A-81B

82 ALL: 83

Nine to five you can lose your mind. Get up and work. Get up and work.

84 KATHY: *poco ad lib* 85

Nine to five. Nine to five you can lose your mind. Work - in' nine to fi -

86 87

hive. Lose your mind. Nine to— five— it's en - ough

Nine to five you can lose your mind. Nine to— five— it's en - ough

88 89

S/A:

— to drive you cra - zy. It's en-ough— to drive you cra - zy. It's en-ough

T/B: T:

to drive you cra - zy. It's e-nough to drive you cra -

cresc. poco a poco

90 91

S: cra - zy

ALL:

— to drive you A: It's e-nough. it's e-nough to drive you

zy. it's e-nough.

B: T:

It's e-nough. it's e-nough to drive you

92 93

Get up and work get up— and work nine to five. Nine to

Get up and work get up— and work nine to five. Nine to

Slightly relaxed

94 JUDY:

95

Dreams and plans are in the ma - king. Suc - cess is out there for the ta - king,

sub. p

fi - i - ive.

96 97 97A 97B

wish it was as sim - ple as it sounds. —

Ooh. Sim - ple as it sounds. — Ooh.

2 97E JUDY:

97C-97D

I

→ 98 (JUDY:) 99

swear to you I'm gon - na do it, grit my teeth and I'll— get through it. It's

100 101

hard to see the up - side when you're— down. Work-ing

A tempo
102 JUDY: 103

nine to five— it be - came nec - es - sar - y when my

ENS.: 104

Nine to— five.

104 105

hus - band Dick left me for his sec - re - tar - y. Nev - er

(whisper)

Dick!

Nev - er

106
worked — be - fore, but some-how — I've got to make it 'til I
worked — be - fore. — 'Til I

108
learn the ropes I guess I'll just have to fake it. —
learn the ropes.

110
Get up and work get up — and work work - in'

**JUDY/
DORALEE/
VIOLET:**
111
Nine to — five. — So ma - ny of us do — it. But we
nine to — five. — But we

113 114

know — in - side — we're gon - na make it through it. There's a

sub. p

know — in - si - high - hide — Oh, there's a

115 *sub. p* 116

bright - er day and we'll keep look - in' t'ward it. And we'll

bright - er day look - in' t'ward - it and we'll

117 118

buy that dream soon as we can just a - fford it.

buy — that dream soon as we can just a - fford it.

119 **+2 GIRLS:** 120

Nine to five. work - in' nine to fi - ive

Nine to five you can lose your mind Get up and work get up and work

BARI's: Whoa oh oh oh

121 122

Nine to five. work in' nine to fi - ive

Nine to five you can lose your mind work - in' nine to fi -

Whoa oh oh oh

123 124

nine to five. work - in' nine to five. -

hive lose your mind Nine to five it's e-nough

Nine to five you can lose your mind Nine to five it's e-nough

A: *sub. p*
B: *sub. p*

cresc. poco a poco

125 **VIOLET:** 126

S: it's e-nough. I de-serve a fat pro-mo - tion

T: it's e-nough. for

DORALEE/JUDY: 128

the tide's gon-na turn.

ALL: work - in'

folks like me

ALL: work - in'

129 130 131

nine to five. Nine to five!

nine to five. Nine to five!

1a

INTO THE BULLPEN

TACET

#1a — Into the Bullpen

Violet, Judy,
Ensemble

AROUND HERE

2

JUDY: "I just hope I can do the job." [MUSIC]

VIOLET: "Relax, I've been at Consolidated for fifteen years. You'll get it. You've got the very best training you."

JUDY: "Who?"

VIOLET: "Me!"

Bustling ♩ = 166

Vamp (vocal last x)

1 **VIOLET:** 2 3

You got - ta know what to do— you got - ta do it in a hur-ry Got-ta

4 5 6 **+WOMEN:** **VIOLET:**

hust-le got - ta bust-le got - ta scoot you got - ta scurr - y 'cause we got no time to

7 8 **+WOMEN:** 9 **VIOLET:** 10 **+WOMEN:** **VIOLET:**

fool a - round a-round here. A - round here. You got-ta get it right on the first

11 12 13

try,— hon-ey. - 'cause each— mis-take means they're los-in' lots of mon-ey. And we

14 **+WOMEN:** **VIOLET:** 16 **+WOMEN:** 17 **VIOLET:**

got no time to waste a dime a-round here. Here's your

18 (VIOLET:) 19 20

add-ing ma-chine and the car - bon pap - er there's your in - ter-com there's the

21 22

phone and there's the stap - ler got your shred - der got your let - ters gon - na

23 24 VIOLET/ WOMEN: 25 VIOLET: 26

type you got-ta write is that clear? Is that clear? Got your three-hole punch and at noon

27 28 29

— take lunch keep it run-ning keep it com-ing got - ta pump you got - ta hump cuz we

30 31 32 VIOLET: "Follow me." 33 VIOLET+ENS.: WOMEN:

got no time to fool a - round a-round here You got - ta

got no time You got - ta

34 35

know what to do you got - ta do it in a hur - ry got - ta

know what to do you got - ta do it in a hur - ry got - ta

36 37

hus - the got - ta bus - tle got - ta scoot you got - ta scur - ry 'cause we

hus - the got - ta bus - tle got - ta scoot you got - ta scur - ry 'cause we

38 39 40 41

got no time to fool a - round a - round here. a - round here Punch in

got no time to fool a - round a - round here. a - round here

42 43 44

— when you en - ter. Do ex - act - ly as you're told.

Punch out — when you leave. No ex -

45 46 47

No we don't play or make mis - takes a - round...

cu-ses please. No we don't play or make mis - takes a - round...

48 8 (to 57)

48-55

57 61 Vamp (out any bar) 62 (to 64)

4 57-60

64 72 Vamp

4 64-67

3 76 VIOLET:

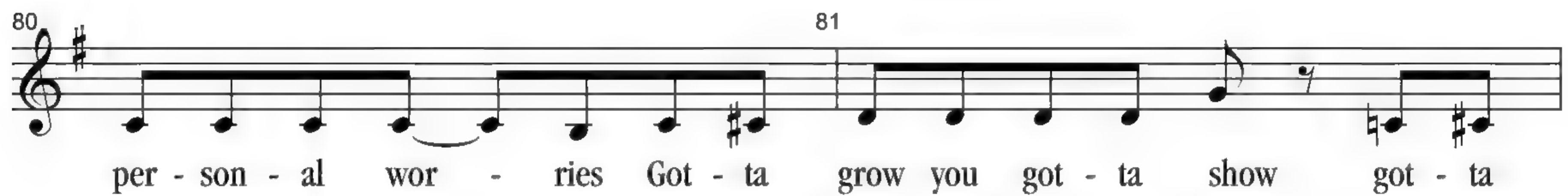
73-75 You got - ta

77



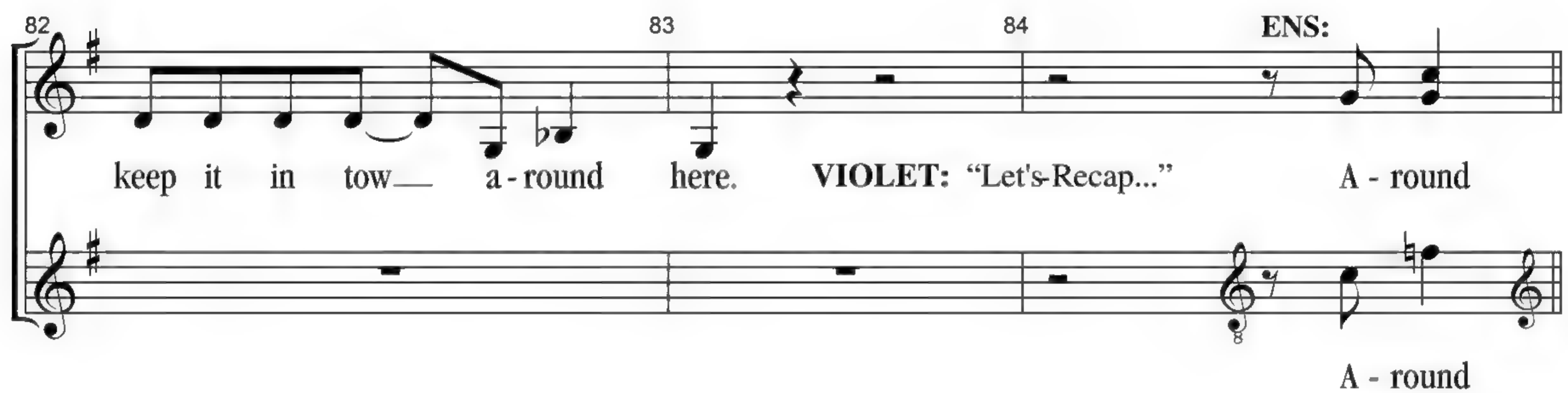
know who to trust bet-ter know in a hurr-y. No time for such a thing as your

80



per-son-al wor-ries Got-ta grow you got-ta show got-ta

82



keep it in tow a-round here. VIOLET: "Let's-Recap..." A-round

83

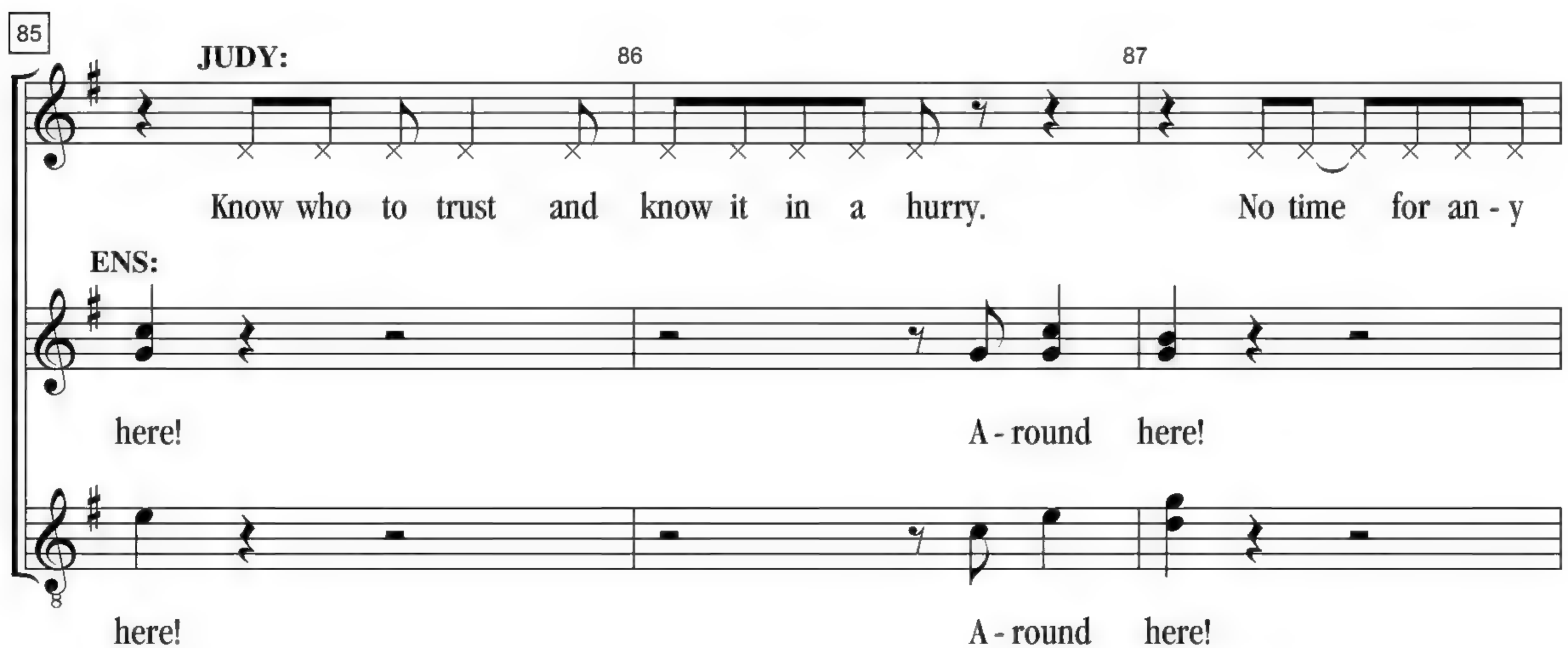
84

ENS:

A-round

85

JUDY:



Know who to trust and know it in a hurry. No time for an-y

86

87

ENS:

here! A-round here!

here! A-round here!

88 (JUDY:) 89 VIOLET: 90

per-son-al wor-ries. No laugh-ing, no jokes, and mind the dress code.

A - round here! Is that

A - round here! Is that

91 92 93

A FEW OFFICE WORKERS: (Kathy, 1 Man) **OTHERS:** (Margaret, 1 Woman) **OTHERS:** (2 Women, 1 Man)

No chats! No snacks! No

clear? A - round here!

clear? A - round here!

94 **OTHERS:**
(Kathy, Margaret, 3 Men) 95 96 **VIOLET:**

clut - ter on the desk! No breaks! It's

A - round here! Or per - son - al ef - fects

A - round here! Or per - son - al ef - fects

97 **(VIOLET:)** 98

all a - bout the job and get - ting it done— a - round

mp Ooh

mp Ooh

99 100

here

All a - bout the job and - get - ting it done! You got - ta

All a - bout the job and - get - ting it done! You got - ta

101 *f* 102

know what to do you got - ta do it in a hur - ry got - ta

know what to do you got - ta do it in a hur - ry got - ta

103 104

hus - tle got - ta bus - tle got - ta scoot you got - ta scur - ry 'cause we

hus - tle got - ta bus - tle got - ta scoot you got - ta scur - ry 'cause we

105 106 107

got no time to fool a - round a - round here. a - round

got no time to fool a - round a - round here. a - round

Detailed description: This block contains the musical notation for measures 105 through 107. It features a vocal line and a piano accompaniment line. The key signature has three sharps (F#, C#, G#). The vocal line starts with a treble clef and a key signature of three sharps. The piano line starts with a bass clef and a key signature of three sharps. The lyrics are: 'got no time to fool a - round a - round here. a - round'.

108 109 110

here Do what — you got - ta do no time — to dil - ly dal - ly no time

here Do what — you got - ta do no time — to dil - ly dal - ly no time

Detailed description: This block contains the musical notation for measures 108 through 110. It features a vocal line and a piano accompaniment line. The key signature has three sharps (F#, C#, G#). The vocal line starts with a treble clef and a key signature of three sharps. The piano line starts with a bass clef and a key signature of three sharps. The lyrics are: 'here Do what — you got - ta do no time — to dil - ly dal - ly no time'.

111 112

— to bend the rules cuz they're the ones who keep the tal - ly and we

— to bend the rules cuz they're the ones who keep the tal - ly and we

Detailed description: This block contains the musical notation for measures 111 through 112. It features a vocal line and a piano accompaniment line. The key signature has three sharps (F#, C#, G#). The vocal line starts with a treble clef and a key signature of three sharps. The piano line starts with a bass clef and a key signature of three sharps. The lyrics are: '— to bend the rules cuz they're the ones who keep the tal - ly and we'.

ALTOS:
sub. mp

113 114 115 116

got no time to fool a - round a-round here. Got no

got no time to fool a - round a-round here not a - round here!—

time at all—

117 118 119 120

time at all to fool a - round a-round

BARITONES: time at all—

time at all to fool a - round a-round

121 122 123

VIOLET: **JUDY:** **VIOLET:**

here. Get it? Got it! Good!

here

a - round here.

Ensemble

BACK TO WORK!

2a

CUE:**VIOLET:** We don't like her.

1 2 **ENS:** 3 4

Do what— you got-ta do no time— to dil-ly dal-ly no time

5 6 **ALTOS:** *sub. mp*

— to bend the rules cuz they're the ones who keep the tal - ly Got no

7 8 **SOP:** time at all— 9 10

time at all— to fool a - round a - round

BARITONES:

time at all—

11 12 2 13-14 2

here.— a-round here.

#2a — Back to Work!

Hart, Missy,
Ensemble Men

HERE FOR YOU

3

Smarmy Honky Tonk ♩ = 124

DORALEE: "I'll get it."
[HART gets to his feet to get a good view of DORALEE's cleavage]
HART: "Sure you don't need a little help?"
DORALEE: "No, sir, I'm fine. Should we get started?"

1 4 x 2 (to 5)

HART: "To all regional managers, from Franklin Hart Jr. regarding tardiness. All employees who arrive at work more than five minutes late should be docked..."

Vamp (vocal last x)

HART:

5 6 7 3 3 8

Oh, my sweet, dear Dor-a-lee You don't know what you— mean to me. I

9 10 11 12

just don't know what I would do— with - out you.

13 14 15 16

You're so ef-fic-cient and a-lert; The way you look, well, shit,— that don't hurt.

17 18 19 20 21

Please don't think I'm just a flirt. It's just I'm nuts a - bout you.

22
 Here for you I'm here for you. I want you so, I tru-ly do. My

26
 [HART plays air guitar solos]
 bo-dy is— your in-stru - ment, please play—— it. (to 41)

41
 2 3 52 HART:
 41-42 → 49-51
 It's

53
 just that you stay on my mind, ev - 'ry min - ute all the time. I've

57
 got to do it: make you mine— com - plete -

HART: "Bob, corral the boys. Double D is flying high."

59A 59B → 60
 ly.

61
 I'd give you ev - 'ry dime I've got. Why—— hon-ey you could be on top.—

65 66 67 67A

There's no way to say this all dis - creet - ly.

DORALEE: "I just don't see it, Mr. Hart."

HART: "Keep on lookin', honey. You've never failed me yet!"

67B 67C → 68

Half-Time Honky Tonk/Gospel Feel

69 HART: 70 71

I'd like to take those doub - le D's Hold them oh so

GUYS:

Hoo those doub - le D's!

72 73 74

close to me. I could lose my - self in her for -

so close to me! Lose my - self for -

75 ev - er. Yeah. Will I get those
76 3
77
8 ev - er! Ooh

78 legs un - crossed? Of course I will 'cause I'm the boss,
79
80
He's the boss!

81 (HART:) I will win at an - y cost I'm cle - ver.
82
83
84

85 Oh! Here for you I'm here for you.
ad lib riff
86 87
88
Oh Here for you He's here for

89 Oh I do en - joy — the view. — 90 Oh dear I — can see why you feel 91 you! 92 What a view - hoo!

93 shak - y. — 94 The ladd-er of — suc - cess — is steep. But 95 Shak - y — 96 Hoo — Suc - cess is steep!

97 not if you — hold on - to me. — Or 98 I'll hold on to you my sweet. Oh 99 Hold — on Hoo — 100

(HART:) 101 you just drive me — 102 cra - zy. 103 104 104A 104B (to 105)

DORALEE: "Were you sayin' somethin' to me?"
HART: "Doralee, I can't help myself, I just gotta have you."

DORALEE: "Mr. Hart, I'm a married woman."
HART: "And I'm a married man, that's what
makes it so perfect." *[OUT]*

Safety

105

106

107

MISSY:

Frank?

108

8

116

Poco rit.

117

108-115

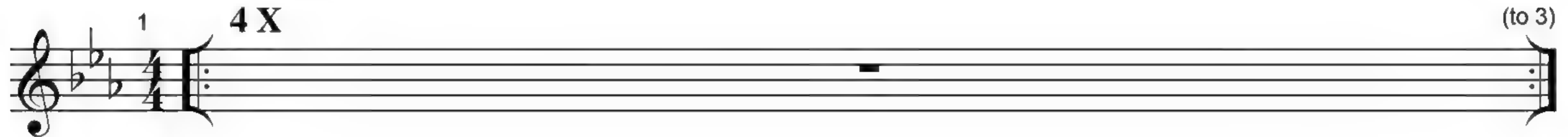
Hart

3a

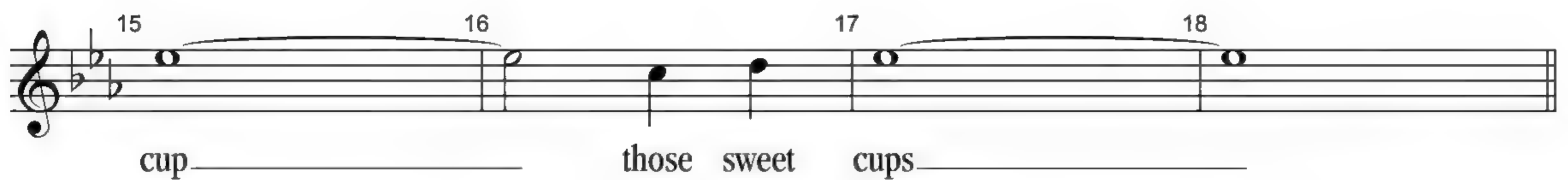
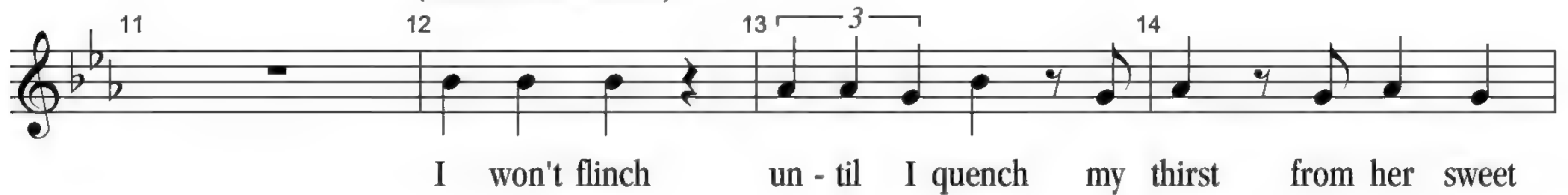
HERE FOR YOU (Reprise)

MISSY: “I’m sorry I bothered you, Frank.”
[MISSY exits]
(GO)

Moderato



(Half-time feel)



#3a — Here For You (Reprise)

Colla Voce

Rit.

23

24

25

here

for her

I'm

here for her

and

I

will

not

give

26

A tempo

2

28

29

26-27

up.

Applause

Segue

3b

INTO THE XEROX ROOM

TACET

Judy, Doralee, Violet,
Ensemble

I JUST MIGHT

4

CUE:

VIOLET: "Keep working on it." (GO)

JUDY: "You're so nice."
(GO m.7)

Gently **rit.** **JUDY:**

What to do— and where to

9 **A tempo** ♩ = 94

start? Things are fal - ling all— a-part. Try-ing hard to move a -

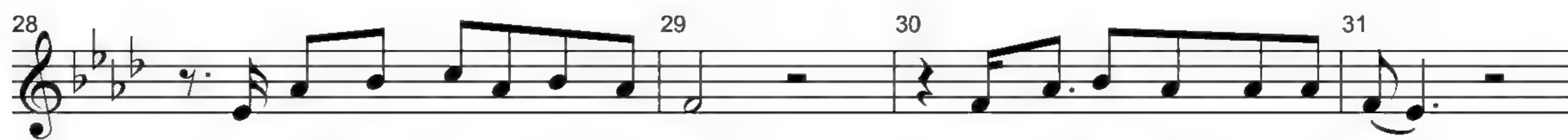
head, But keep los-ing ground in— stead. Still I have to take a

chance, Put ting fear and doubt a side.— Had no warn-ing in ad-

vance, Noth-ing left— to do but— try.— And I just might make it

25 **Gently Driving**

work. I just might make it af - ter all,—



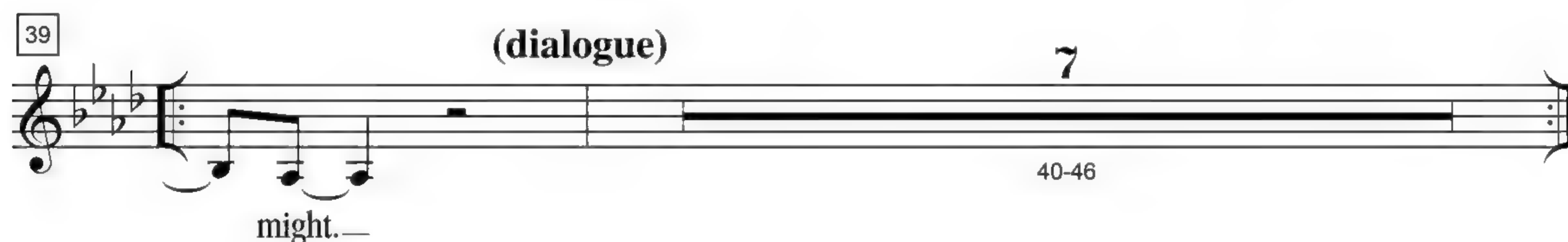
I just might rise a-bove the hurt, though I suf-fered quite a fall.—



But I have to get a grip, and hold on to it like a vice,— hmm,—



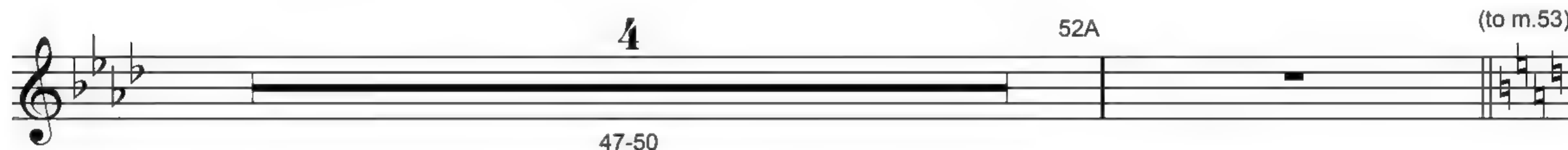
have to face the fal-len—chips. I just might make it, I just



(dialogue)

7

might.—



4

52A

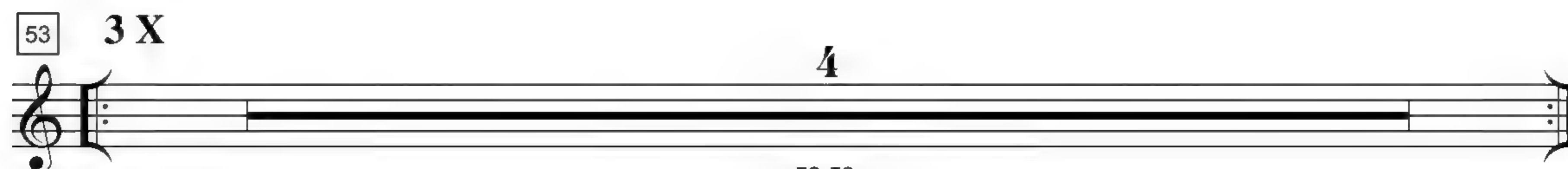
(to m.53)

47-50



4

52B-52E



53

3 X

4

53-56

2 X 2 59 Vamp

57-58

60 8

65 8 75

Vamp (jump out any time) 2 78 DORALEE:

76-77

You're the one that keeps me

79 80 81

strong, You're the shoul-der I lean on.

VIOLET:

Hard to swal - low pride.

82 (DORALEE:) 83 84

When I think I've had e-nough, I think of you and tough-en

85 86 87

up. Love's a wea-pon and a tool

VIOLET:

I know the truth in-side.

88 89 90

And I am no-bod-y's fool. I'll just try to right what's

I'm no - bod - y's fool.

91 92 93 94 DORALEE:

wrong, And just keep on keep-in' on. But I just mightmake it

And just keep on keep-in' on.

95 **DORALEE:** work_____ I just might make it af - ter all._____

JUDY: I just might_____ I just might make

VIOLET: I just might_____ I just might make

WOMEN: I just might_____ I just might make

MEN: I just might_____ I just might make

98 _____ hoo_____

_____ it - Just might rise a - bove the hurt, _____ though I - suf - fered quite

_____ it hoo_____

_____ it hoo_____

_____ it hoo_____

101 **DORALEE:** 102 103

though I suf - fer I might live to see the day

JUDY:

a fall. ooh

VIOLET:

though I suf - fer ooh

though I suf - fer ooh

though I suf - fer ooh

104 105 106

Al - right al - right

Al - right al - right Have to go on eith - er

I can say, "Hey, I'm al - right, I'm al - right I'm al - right!"

Al - right al - right

Al - right al - right

molto rall.

107 have to go on — rise a-bove it, I just might — be strong-er than I

way, — rise a-bove it, I just might — be strong-er than I

108 have to go on — rise a-bove it, I just might — be strong-er than I

109 have to go on — I just might. — be strong-er than I

have to go on — I just might. — be strong-er than I

A tempo

110 know. — Well, I might real-ly be sur - prised, —

know — Well, I might real-ly be sur - prised

know — Well, I might real-ly be sur - prised

know. — sur - prised

know. — sur - prised

113 114 115

and be strong I just might make it,
got-ta get on with my life. I just might make it, I
and be strong I just might make it,
and be strong
and be strong

Altos I

116 117 118

just might make it
just might
I just might
Sop. just might make it
just might
I just might

#4 — *I Just Might*

rall. **Freely**

119 *mp* 120 *mp* 121

I just — might —

mp **JUDY:**

I just — might — I just might make it, I just

mp

I just — might —

mp

I just — might —

mp

I just — might —

A tempo **rall.**

122 123 **DORALEE:** 124 125

Just might make it. —

(JUDY:)

might. —

VIOLET:

Just might make it —

4a

PUNCHIN' IN

TACET

Doralee
Ensemble Women

BACKWOODS BARBIE

5

Sweetly, colla voce (dictated)

DORALEE: 1

Now, I've al-ways been mis - un - der - stood be - cause of how I

4 look. 5 Don't judge me by the cov - er 6 'cause I'm 7 a real good

8 _ book. 9 So read in - to it what you will, 10 but see me as I 11

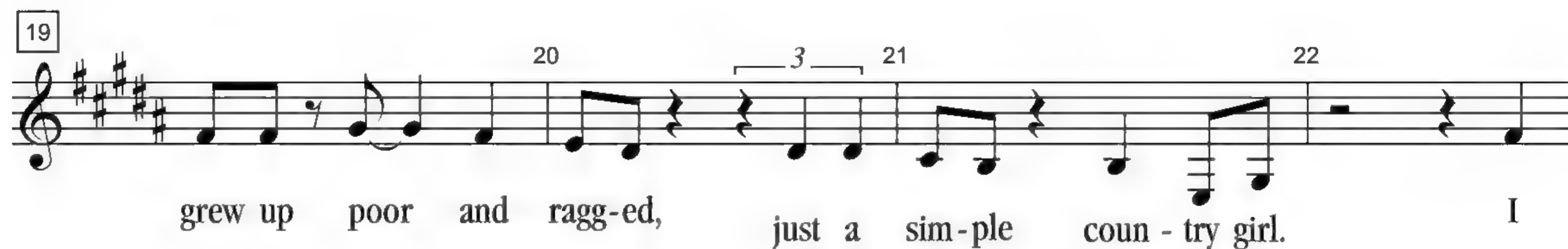
12 am. 13 The way I look is just 14 a coun - try girl's 15 i - dea of

JUDY: "Doralee, I'm new here.
I'm just trying to go with the flow."
DORALEE: "You know, you all
sit around judging me and none
of you know a thing about me."

16 Country ♩ = 152 17 18 Vamp (vocal last x)

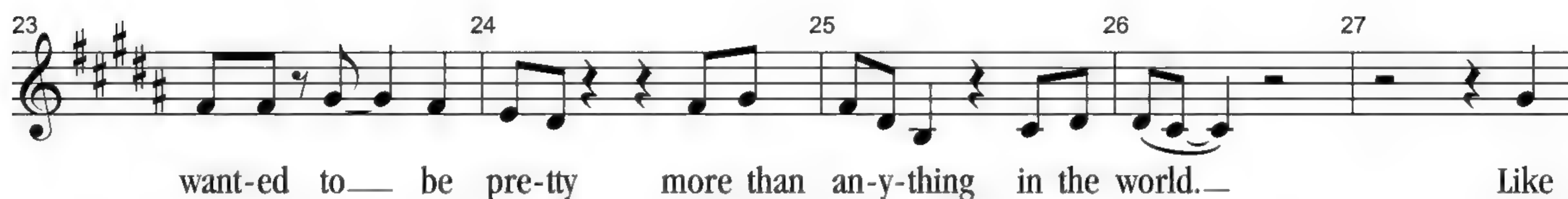
glam. I

19



grew up poor and ragg-ed, just a sim-ple coun - try girl. I

23



want-ed to be pre-tty more than an-y-thing in the world. Like

28



Bar - bie or the mo - dels in the Fred-rick's cat - a - log. From

32



rags to wish-es in my dreams. I could have it all. I'm OFFSTAGE WOMEN: I'm

37



just a back-woods Bar - bie, too much make-up too much hair just a back-woods Bar - bie, hoo ooh ooh ooh

#5 — Backwoods Barbie

41 42 43 44

Don't be fooled by think-ing that— the goods are not all there.— Don't

Don't be fooled by think-in' that ooh—

45 46 47 48 49

let these false eye-lash-es lead you to be-lieve— That I'm as shal-low as

Ooh— Ahh— Ahh

50 51 52 53

— I look, 'cause I run true— and— deep. I'm

OFFSTAGE WOMEN:

I'm

54 55 56 57

just a back-woods Bar-bie in a push-up bra and heels.— I

just a back-woods Bar-bie, hoo ooh ooh ooh

#5 — Backwoods Barbie

58 might look ar - ti - fi - cial, 59 but where it counts I'm real. 60 Yes, 61

might look ar - ti - fi - cial, Hoo ooh ooh

62 I can see where I could be 63 mis - judged u - pon first 64 glance. 65 But

Ahh Ooh

66 e - ven back-woods Bar 67 - bies 68 de - serve a se - cond 69 chance. 70

71 **poco rit.**

71-74 75-78

79 **Sweetly, colla voce (dictated)**

80 All dolled up and hop - in' 81 for a chance to prove my worth. 82 'Cause

83 84 85

ev - en Back - woods Bar - bies get their feel - ings

Detailed description: This block contains the musical notation for measures 83, 84, and 85. The key signature is three sharps (F#, C#, G#). Measure 83 starts with a treble clef and a key signature change to three sharps, followed by a dotted quarter note on E5. Measure 84 contains an eighth note on D5, a quarter note on C5, and a quarter note on B4, all beamed together. Measure 85 contains a quarter note on A4, a quarter note on G4, and a quarter note on F#4, all beamed together. The lyrics are: "ev - en Back - woods Bar - bies get their feel - ings".

86 87 88 89

A tempo **rall.**

hurt.

OFFSTAGE WOMEN:

Hoo hoo.

Detailed description: This block contains the musical notation for measures 86, 87, 88, and 89. Measure 86 starts with a treble clef and a key signature change to three sharps, followed by a whole note on E5. Measure 87 contains a whole rest. Measure 88 contains a whole rest. Measure 89 contains a whole note on E5. The lyrics are: "hurt." and "Hoo hoo.". Above the staff, the tempo markings "A tempo" and "rall." are present. Below the staff, the text "OFFSTAGE WOMEN:" is present. The lyrics "Hoo" and "hoo." are written below the staff.

5a

ENRIGHT'S THE MAN

TACET

Roz, Ensemble

HEART TO HART

6

ROZ: "Oh, Mr. Hart.
If only you knew." *[MUSIC]*

5 Sweetly

7 **Colla voce**

haps I don't look like some red hot ma - ma but be - lieve me that's just what I

am. In-side there's a fire mixed with pass-ion and dram-a

[illegible]

13C 13D 13E

tell you the truth dear Hart, you won't be quite the same. And if

Molto rall. *f* *p*

tee you'll be scream - ing my name. Heart to Hart,

16 Slow and Bluesy $\text{♩} = 51$

eye to eye, lip to lip, hip to thigh, tit to toe and I'll know what to do. I'll

18 accel. poco a poco

put on some mu-sic, take off my clothes let down my hair and I'll put on a show. And I'll

20 A tempo $\text{♩} = 57$

o-pen some wine and I'll close all the doors cu-pids dart through my heart says I'm yours.

22 Sweetly

I'll use my love as my mag-ic wand on the wo-men who clut-ter your world and I'll

zap them a-side 'cause I tru-ly de-spise how they treat you, but I am your girl. They just

don't un - der-stand what a won - der-ful man I've come to know you to be. And

28

I have a feel - ing that deep down in - side you might

ENSEMBLE:
(optional)

Hoo_____

29

just feel the same a - bout me. Heart to Hart,

ENS:

Hoo_____ Ahh_____ Heart to Hart

30

here we are— You can tell— by the stars— In my eyes,

to heart

31

— I'm in sheer par - a - dise. I'm in love—

Hart to Heart I'm in love—

32

I'm in heat, I'm not be - ing dis - creet. No it's

hoo yeah

33

not la - dy - like but I won't miss a beat 'Til you're

No I won't

34

un - der my spell and sur - ren - der to me Heart to

Hoo woot

35

36

Hart you are my de - stin - y. Heart to

you are my dest - i - ny!

#6 — Heart to Hart

37

Heart

mp *f*

Heart to Hart you're my dest - i - ny!

mp *f*

Heart to Hart you're my dest - i - ny!

38

do do do do n do do do oh yeah

mp *f*

Heart to Hart you're the - one for me -

mp *f*

Heart to Hart you're the one for me -

39 40

"And let me tell you something else!"

I'll be there! I will al - ways be your girl

mp *f*

heel! Heart to Hart Al - ways your -

mp *f*

heel! Heart to Hart Al - ways your -

41

You know I'll al - ways care! Hoo Heart to Hart

girl Al - ways care. Heart to Hart

girl Al - ways care. Heart to Hart

42

43

you and I Just like I fan - ta - size like the

to heart

to heart

44

lov - ers in books and on screen. You're

Hart to Heart

Hart to Heart

#6 — Heart to Hart

45

my hand - some prince come to sweep me a - way And

Hoo _____ Sweep me a -

Hoo _____ Sweep me a -

Molto rit. **ROZ: "Mr.Hart!"**

46 in - to the sun - set to love me al - ways And You're -

way. Love me al - ways!

way. Love me al - ways!

47

48 Freely *p*

49 my Ro - me - o and I'm your Ju - li - et come hith - er to my wait - ing breast Here I am,

50 — lay me down, and let's go a few rounds you and me — hap - pi - ly my prince. Heart to

51

A tempo

52 Hart, n'er to part... the 53 end.

Heart to Hart. Heart to Hart.

Heart to Hart.

Rall.

54

ROZ:*[Whispered]*
I love you. 55 *[ROZ turns off the lights]*

Do - doot. Do - doot. Hoot Hoot Hoo.

Do - doot. Do - doot. Hoot Hoot Hoo.

6a

VIOLET'S PISSED

TACET

6b

MAUI WOWIE

TACET

#6a & #6b — *Tacets*

Judy, Hart,
Ensemble

DANCE OF DEATH

7

(Swing) 2 [C] Easy blues (Swing 8ths) 7 Straight 8th's

Sultry Swing

JUDY: (to 6) [6] HART: JUDY:

Hel - lo Big Boy! Do I know you? I

7 3 8

hard - ly think you would. I'm just your un - known off-ice drone. Un -

9 ALL: (whispered) 10 HART:

noticed, but quite good. Wow! God, you're sex-y! I must say! Oh

11 3 12 JUDY: 13 3

I - 'da no-ticed you. I bet you're quite a dan - cer. I've got one leg up on you.

14 **1st Dance Break** 15 **JUDY:** (to 18) 18

I fan-ta - size a - bout you, and

19 3 **HART:** **JUDY:** 20

be - 'in here like this. You do? Oh yes I've al - ways longed to be the

Poco meno mosso

21 3 **HART:** 22 (Straight 8th's) 3

last one that you kissed. Who knew? Hold you close whis-per in your ear.

23 3 **HART:** **JUDY:** 24 **Rit.**

Dance with you 'gainst my breast. Well, lets! Yes, let's live out this fan-ta-sy. The

25 **Poco rit. (dictated)** 26 (KISS) 52 **Frantic Minuet (straight 8ths)** 53

kiss, the dance, of death. Come on, sweet-heart, and dance with me, I'll

54 55 56 57

show you how it goes. We'll dance real fast I'll kick your ass, for

58 59 62 **Swing 8ths** 63

ev - 'ry - one that you pro - voked! I'll

#7 - Dance of Death

Straight 8th's

64 spin you 'round. I'll throw you down, and I'll pounce up - on your heart. We'll

65 66 67

Molto rit.

68 dance a bit. Then end like this: stil - let - to in your pri - vate parts!

69 70 71

Sultry Swing

72 73 74 75 76

Rit.

81 82 83 84

Slower Allegro

JUDY: "By the way, the name's Judy."

85 86 87 88 89 (to 92)

[BANG] [BANG] [BANG]

Straight 8th's Rit. March funebre

92 93 94

Rit.

95 96 97

Doralee, Dwayne,
Ensemble

COWGIRL'S REVENGE

8

DORALEE: "Know what I'd like to do? Turn
the tables on Hart. Make him work for me for a
change. Show him a little Western justice!" *[MUSIC]*

Moderato **rit.** **B** **DORALEE:** (to 17)

Well,

Very free, quasi spoken **Big and quick**

I'm a Tex - as cow - girl, where's my hat and rope?

Freely **accel.**

Just like Ann - ie Oak - ley in a Wild West ro - de - o. This

Up-Tempo Country (♩=130)

cow - girl's gon - na take re - venge, I aim to make him pay for

ev - 'ry ug - ly deed and ev - 'ry vul - gar move he made.

34-35

36 **A tempo (dialogue)**

8

36-43

11 **Vamp (out any beat)**

→ 59

44-54

60 **DORALEE:** **61** **62** **63** (to 65A)

Get on back here, and let me feel those pecs!

65A **15** **65P** **DORALEE:** (to 97)

65A-65O

Yipp - y -

97 **98** **99** **100** **DWAYNE (as ANNOUNCER):**

yi - ki - oh, with my las - so I'm gon - na rope you down. La -

101 (DWAYNE:) 102 103 104 DORALEE:

dies and gen - tle men, she's got him down, he's down, he's on the ground! Yip-py -

ENSEMBLE:

Yip - py -

Yip - py -

105 DWAYNE (as ANNOUNCER): 106 107 108

yi - ki - eye gon-na tie - you tight and wrap it 'round and 'round. She's

yi - ki - eye! 'round and 'round!

yi - ki - eye! 'round and 'round!

109 (DWAYNE:) 110 111 112

tied him down he can't get up, she's real - ly got him bound!

HART: "Is it because I'm
egotistical, lying, hypocrite?"
DORALEE: "Darn tootin'!"

113 (SFX) 114 115 116 117

Whip *Horse*

[SHE sets HART on fire.]

118 → 122C DORALEE: 122D 122E 122F

Yo-del-ee-del - oh - hoo

Ooh Yo-del-ee-del-oh-del-ee-del ooh

Ooh Yo-del-ee-del-oh-del-ee-del ooh

122G

4

122K 122L 122M 122N

Time for you to fry! [BRAND!] [BRAND!] [BRAND!]

122O 122Q 122R (to 141)

[BRAND!] It's

It's

It's

141 142 143

ev - 'ry cow - girl ev - 'ry - where that I'm here to a -

ev - 'ry cow - girl hoo - ooh

ev - 'ry cow - girl hoo - ooh

144 145 146 147

venge. So sim-mer on that for a-while, it's called cow - girls re -

wooh It's called cow - girl's re -

wooh It's called cow - girl's re -

#8 - Cowgirl's Revenge

148 149 150 151

venge. _____

venge. _____

venge. _____

8

151A 2 151D

2 2 2

151B-151C

Violet, Hart,
Ensemble

POTION NOTION

9

VIOLET: "Glad you asked. Picture a fairy tale." [MUSIC]

VIOLET: "With lots of cute little animals and secret
potions and I'd be a be-YOO-tiful princess." [GO ON]

→ 3 4 5 6 **Moderato**

7 **VIOLET:** 8

In the mag - ic king - dom we re - spect each oth - er's rights. We're

WOODLAND CARTOON ANIMAL VOICES:

That's right!

9 10

not al - lowed to steal the mag - ic from an - oth - er's life. I'm

That's not right! -

11 (VIOLET:) 12

not a vi - cious per - son, I just don't want him here. So I'll

13 (VIOLET:) 14

make a mag - ic mix - ture and make him dis - ap - pear.

ANIMAL VOICES:

Oh yeah!

15 ALL: 16 VIOLET: 17

Li li li li, Li li dee dee Got a no - tion for a po - tion, just

18 18A

leave it to me. —

2 18B-18C 19 20 VIOLET: A

21 22

lit - tle bit of this, a bit of some - thing else, a

DISNEY CHOIR I:

Ooh Aah

Ooh Aah

23 24

se - cret lit - tle po - tion I'll con - jure up my - self. I'm

Ooh ahh

Ooh ahh

25 26

hop - ing that this po - tion just might neu - tral - ize

ha ha ha ha ha Lah - ha - ha - hize!

Ha ha ha ha ha ha ha ha ha ha

27 (VIOLET:) 28

all the bad and e - vil things he seems to hold in - side.

3 32 VIOLET: (to 35)

29-31 It

35

mix - es well with man - y things, 36 cof - fee is the best. So I'll

DISNEY CHOIR II:

Hoo_____ Hoo_____ Woo_____

Hoo_____ Hoo_____ Woo_____

37 38

mix him up a lit - tle batch and bring it to his desk. Come

mix him up and_____ bring it Aw!

mix him up and_____ bring it Aw!

39 40

on, let off a lit - tle steam, it's good to clear the head. It

ha ha ha ha ha! Clear head!

Ha_____ ha ha_____ ha ha!_____ Clear head!

41 42 43

real - ly does work won - ders, it's mag - ic like I said.

Rall. **HART:** "I think you put something in here." **Poco rubato** **HART:** "I think you poisoned my coffee."

44 45 46 47

Uh - huh — ah ah ah — Uh -

Poco rit.

48 49 50

huh — Ha ha ha ha ha ha ha ha ha. *8vb* —

DISNEY CHOIR III:

Ah — Ha ha ha ha ha ha ha ha ha

TENORS:

Ha — ha ha ha ha ha ha ha

HART: "Is it because I'm a sexist -"

VIOLET: "Egotistical -"

HART: "Lying -"

VIOLET: "Hypocritical -"

HART: "Bigot?"

VIOLET: "Uh-huh. Time to say bye-bye!"

A tempo **HART:** **Allegro** **2**

51 52 53 54-55

Ugh Ack Augh!

Ensemble

JOY TO THE GIRLS

10

Allegro **Molto rall.**

4

1-4

Majestic

5 **ENSEMBLE:**

Joy to the girls! They're free at last! They're free, they're free at

8 **Jubilant**

last! Ah! Ah!

12 S: Joy to the girls! to the girls

A: Joy to the girls! Joy to the girls they're

T: Joy to the girls! to the girls

B: Joy to the girls! Joy! Joy to the girls they're

Musical score for the song "Free at last!" in G major, measures 16-19. The score is written for two staves. The key signature is one sharp (F#). The melody is in the upper staff, and the accompaniment is in the lower staff. The lyrics are: "free, they're free at last!" (repeated). The melody features a long note on "last!" in measure 18, which is tied to the next measure. The accompaniment consists of chords and single notes.

Measures 16-19:

Melody (Upper Staff):

- Measure 16: G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note).
- Measure 17: D5 (quarter note), E5 (quarter note), F#5 (quarter note), G5 (quarter note).
- Measure 18: G5 (half note), tied to measure 19.
- Measure 19: G5 (half note).

Accompaniment (Lower Staff):

- Measure 16: G3 (half note), B3 (half note), D4 (half note), E4 (half note).
- Measure 17: F#4 (half note), A4 (half note), B4 (half note), C5 (half note).
- Measure 18: D5 (half note), E5 (half note), F#5 (half note), G5 (half note).
- Measure 19: G5 (half note), A5 (half note), B5 (half note), C6 (half note).

20

Rall. **Slower**

21 22 23 24

HART:
"Violet! Coffee!"

Ah, ah... aah

The musical score is written for two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts at measure 20, marked with a box containing the number '20'. The first staff has a fermata over measures 20 and 21, with the lyrics 'Ah, ah...' underneath. The second staff also has a fermata over measures 20 and 21. At measure 22, the tempo markings 'Rall.' and 'Slower' are written above the staff. The second staff has a fermata over measures 22 and 23, with the lyrics 'aah' underneath. At measure 24, the character name 'HART:' is written above the staff, followed by the dialogue '"Violet! Coffee!"'. The music ends at measure 24 with a double bar line.

10a

OH MY GOD!

TACET

10b

OUT OF THE BATHROOM

TACET

10c

TO THE HOSPITAL

TACET

11

I KILLED THE BOSS

TACET

11a

THE SEARCH FOR THE COFFEE CUP

TACET

#10a, #10b, #10c, #11 & #11c — Tacets

Violet, Doralee, Judy,
Ensemble

SHINE LIKE THE SUN

12

HART: "Now hang on there girls,
uh, ladies, you're ladies...
I don't deserve to be treated like this."

VIOLET: 1 **Quickly, colla voce**

They say we al - ways get what we de - serve. Whe - ther

good bad or in - diff - 'rent. That's what I've al - ways heard. No

good deed goes un - pun - ished but the bad deeds you have done. Stretched

out I'm sure that they would reach from here to king - dom come. We

9 **Moderato, in tempo**

think it's time you get what you de - serve. You've got

11 12 **ALL 3:**

no true com - pass - ion but you've reall - y got some nerve. And

13 (ALL 3:) JUDY: 14 DORALEE:

you've hurt ev - 'ry one of us in diff-'rent kinds of ways. What

15 ALL 3: 16 Rit. 16A A tempo

goes a-round comes a - round and each dog has its day.

HART: "Let me go!
THAT'S AN ORDER!!!"
VIOLET: "We're not taking
orders from you anymore."
JUDY: "The tables are turning."
DORALEE: "Memo to Franklin Hart:
I am a real human being! Don't you get it?"

Thunder Road-esque

17 4 X 18

19 DORALEE: 20 21

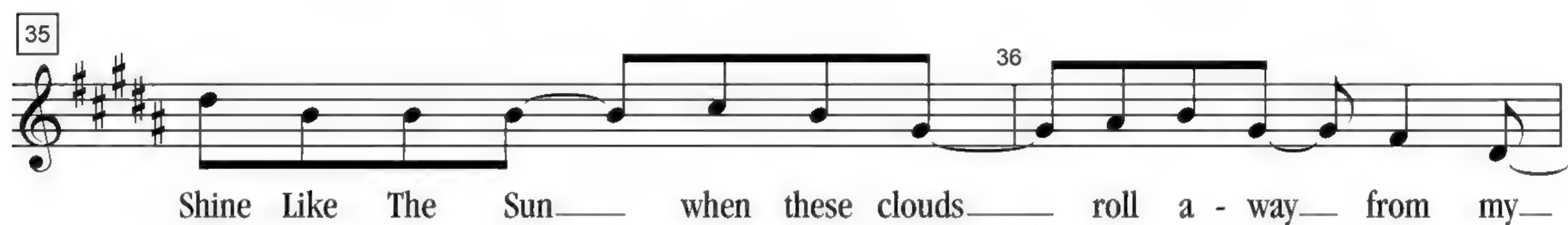
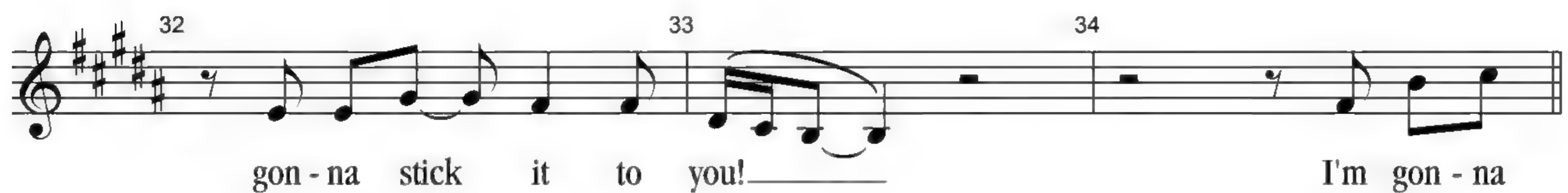
Un - der this hair is a brain, not that you'd ev - er care.

22 23 24 25

And you on - ly see tits but get this: there's a heart un - der there.

26 27 28

A heart that you've bro - ken and ripped out more times than a



#12 — Shine Like the Sun

48 3 3 49 2 50-51

I'm gon - na Shine Like The Sun.

52 JUDY: 53 54

I've had e - nough hurt in my life and you've been add - ing to

55 56 57

it. But I'm in con - trol now and just

58 59 60

— like be - fore I'll get through it. You've hurt

61 62 63

— and em - barr - assed me, pro - ven you don't give a damn

64 65 66 3 3

And I'm tired of men like you who make me feel less than I

67 (JUDY:) 68

am. I'm gon - na

ENSEMBLE:
I'm gon - na

69 70

Shine Like The Sun when these clouds roll a - way from my

Shine Like The Sun

71 (JUDY:) 72 73

door. When it's all said and done I won't be

DORALEE/VIOLET:
Shine Like The Sun. Shi - high - hine

Shine Like The Sun Shi - high - hine When it's all said and done

74 75 76

— at your mer - cy no more. I'm tak -

Shine Like The Sun, we're gon-na Shine Like The Sun.

Shine Like The Sun we're gon-na Shine Like The Sun I'm tak -

77 (JUDY:) 78 79

ing what's mine I'll be fine I am sec - ond to none.

(ENS:) ing what's mine hoo woo

DORALEE/VIOLET: JUDY/
DORALEE/
VIOLET:

80 81

sec - ond to none. And when the los - ing's all done,—

sec - ond to none. And when the los - ing's all done,—

ALL 3:

82 3 3 83 84 85

I'm gon - na Shine Like The Sun. shine

I'm gon - na Shine Shine like the sun shine

86 87 88 **VIOLET:**

I've been down

like the sun

89 90 91

on my luck, I've been sha - dowed with trou - ble and sor - row

JUDY/DORALEE/
OFF-STAGE VOX: hoo ooh sor - row

92 93 94 3 3

But I'm not giv - in' up 'cause I know there is al - ways to -

hoo ooh to -

95 96 97

mor - row. There are no guar - an - tees, life is al -
mor - row

98 99 100 101

ways a hit or a miss. But I tru - ly be - lieve I won't al -
Or a miss. tru - ly be - lieve

102 103 104

JUDY/DORALEE:
VIOLET:

ways be feel in' like this. I'm gon - na
(ENS:) I'm gon - na

105 106 107

unis.

Shine Like The Sun when these clouds roll a - way from my door.
Shine Like The Sun Shi -

#12 — Shine Like the Sun

108 *div.* 109 *unis.* 110

I won't crawl — I can run I won't be — at your mer - cy no

high hine I won't crawl — I can run — Hoo

111 (ALL 3): 112 **JUDY/DORALEE**
VIOLET: 113 *unis.*

— more. — We'll be sing - ing it loud. Be so proud

Shi - hi - ine We'll be sing - ing it loud.

114 115 116 117

— that we fin - al - ly won. — And when the los - ings all done

Fin - al - ly won. - Los - ings all done.

JUDY/DORALEE
VIOLET:

118 119 *cresc. poco a poco* 120

we're gon - na Shine DORALEE: "Ready?" VIOLET: "Ready."

HART: "You're all gonna be sorry!"

sub. p

we're gon - na Shine Shine — Shine. — Shine like — the

JUDY: Shine _____ shine like _____ the sun. When the cry -

DORALEE/ JUDY: Shine _____ Shine like _____ the sun.

VIOLET: Shine. _____ Shine. _____ Shine like _____ the sun. -

Shine. _____ Shine. _____ Shine like _____ the sun. -

124 in's all done when the ly _____ in's all done when the try _____ in's all done there'll be no -

127 thing but sun. — When it's all _____ said and done. we're gon - na shine

128

129 3

130 **cresc. poco a poco** 131 **DORALEE:** 132

Shine like the sun

JUDY: Shine

VIOLET: Shine

ALL: Shine

Shine like the sun

HART: "Damn you all.
You'll pay for this!"

Dictated

133 134 135

Shine like the

Shine like the

Shine like the

Shine like the

136 137 138

Sun! _____

Sun! _____

Sun! _____

Sun! _____

13

ENTR'ACTE

TACET

Violet, Joe,
Ensemble Men

ONE OF THE BOYS

14

DORALEE: "C'mon, Violet, dream big.
Anything is possible" *[MUSIC]*

VIOLET: "A female CEO. That would be something, wouldn't it!
Man, I want it so much I can taste it."

Cool 4 **4**

5 (finger snaps) 6 7 **MEN:** 8 **VIOLET:**

Vio - let! Hey, would

9 10 11 3

you look at me, it's hard to be - lieve— I'm a star af - ter all of this

12 13 14 3

time Oth - ers have glowed from the star - dust I throw On their

(finger snaps)

15 3 16 17

path nev-er think - ing I'd shine Like some Holl - y - wood Queen I've ar -

MEN:

Ooh

18 19 3 20

rived on the scene a sen - sa tion the toast of the town I'm

Yeah!

Oh she's fa - bu - lous

21 3 22 3 23 3 3

wall - ow - ing in it, - I love ev - 'ry min-ute so up I may nev - er come

Ooh Ah

24 **Hollywood 4 (even 8ths)** 25 25A 25B (to 26)

down!

Ooh Ooh

26 27 28 29

The most

Wah! Ahh

30 31 32 33

Beau-ti-ful! Glam-or-ous! Brill-iant and am-or-ous fe-

Beau-ti-ful! Glam-or-ous! Brill-iant! Am-or-ous!

34 35 36 37

male C E O in the world_____ My

Ah the whole wide world WOW!

38 39 40 41

ship fin - 'lly came in and now it's smooth sail - ing I'm

Ooh Ah.

#14 — One of the Boys

42 43 44 **Lift** 45

ev - 'ry one's new pin - up girl

MEN: Ah

46 **Medium Swing (faster)** 49 **VIOLET:**

Ah

47-48

Re -

50 **(VIOLET:)** 51 52 53

spect - ed and high class I don't have to kiss ass for the

54 55 56 57

first time since I've been em - ployed It's

58 59 60

my time to shine, and I'm feel - ing

61 62 63

fine this old gal's— now one of— the

One of— the

64 **Cheesy Latin**

6 71

boys

6 (MEN)

boys 65-70 Vio-let!

3 75 **MEN:**

72-74 The— most

76 3 77 3 78 3 79 3

beau - ti - ful, glam - or - ous, bril - liant and am - 'rous fe -

(MEN:) 80 81 82 83 **VIOLET: "Roz, coffee!"** **VIOLET:**

male C. E. O. in— the world! It's

84

land - ed in my lap I don't have to take crap for the

(MEN)

Ooh

take crap!

85 86 87

88 (VIOLET:)

first time since I - was a girl

89 90 91

92

6

98 BOYS:

99

92-97

Vio - let's one of the boys! Huh!

8

100-107

108

4

4

108-111

112-115

#14 - One of the Boys

116

117 118 119

One of the boys! One of the boys!

Vio - let's! Vio - let's!

(MEN:)

120 121 122 123

Yeah she's one of the Wow she's one of the

Maestoso

124 125 126 **VIOLET:** 3

Oh I'll

Now she is one of the boys

127 **Sock'em Swing** 128 129 3 3

raz - zle and daz - zle wear you to a fraz - zle com - pet - ing is my great - est

Rall.

130 joy I'll take

JOE:

Go get 'em girl!

131

132 **Freely**

this job and love it I'm a wom-an and proud of it— this

MEN:

Ooh—

133 134

Hot Swing again (in 2)

135 **(VIOLET:)** old— gal is one of the

136 137

138 boys— this

139 140 141

f Beau - ti - ful, glam - 'rous, bril - liant— and am - 'rous

142 143 144 145

old gal — is One Of — The Boys! —

One Of — The... she's one of — the...

146 147 148

She is one of — the... yeah she's

149 150 151

One of the boys! —

one of — the... Vio - let's one of the boys! —

**Applause
segue**

14a

ONE OF THE BOYS PLAYOFF

TACET

Roz

5 TO 9

15

JUDY: "Better get going Roz,
it's already five o'clock." [MUSIC]

**Gentle,
soft pop-ballad Rit.**

1 2 3 ROZ: 4

5 to 9, I hate those lone ly ho - urs. All that

5 6 7

time— a way— from him and all— that pow - er. I just love— con-trol, I'll

8 9 10

miss him with a pass - ion and all I can do for him with-out him ask - in'.—

11 12 13 14 (whispered)

En Fran-cais. I'll be think-in' of you. En Fran-cais. I will al-ways love you.

15 16 17

Au re-voir. I'm off to learn this lan - guage. Mon a - mour

18 19 20

Je t'a - dore, Cinq a neuf.

Doralee, Violet, Judy,
Maria, Ensemble Women

CHANGE IT

16

À la "9 to 5" $\text{♩} = 104$

[illegible]

Bright Optimistic 4 ♩ = 112

Bright Optimistic 4 ♩ = 112


8

5

8-12

The image shows a musical score for a piece titled "Bright Optimistic 4" with a tempo of 112 beats per minute. The score is written on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. A single whole note chord is indicated by a thick horizontal line across the staff, with the number "5" written above it. The number "8" is in a box at the top left, and "8-12" is written below the staff. The piece ends with a double bar line and a sharp sign.

16



4

16-19

2

22 Vamp (to 25)

20-21

25 **DORALEE:** 26 **+VIOLET/JUDY:**

Some - thin' got you down? Got - cha chained and bound? Well__

27 — break it. 28 KATHY: "I hate change." 29 DORALEE: If you've built a wall And you

MARGARET: "I want what she's drinking."

30 **+VIOLET/JUDY:** 31 32

know it needs to fall, well, — shake it.

33 **DORALEE:** 34

Some-thin' that — you know is dam - min' up — the flow.

35 36 37

Tear the damn dam — down. Let me ex - plain — it. If

38 39

you don't take the reins it's gon - na stay the same.

40 **+VIOLET/JUDY:** 41

Noth-in's gon - na change if you don't — change — it. —

42 4 2

42-45 46-47

8 471 (to 48)

47A-47H

48

JUDY:

Some-thin' on your mind is nag-gin' all the time. Well— fix it.

ALL (ad lib):**"Maria! Welcome Back!"**

Some-thin' in your life— is-n't sit-ting right. then

MARIA: "What's going on here?"**KATHY:** "We're getting an attitude adjustment!"

— nix it.

56

DORALEE:

57

58

If you've lost your place. Some-thin' in— your face all the do - dah day and

Hoo— *cresc.*

Hoo— *cresc.*

59 60 61 +VIOLET:

you can't name it. That feel-in' in— your gut that's

That feel-in' in— your gut that's

That feel-in' in— your gut that's

62 +JUDY: 63 64

got you in— a rut. You're made of bet - ter stuff and you can—change it.—

got you in— a rut

got you in— a rut

65 DORALEE/VIOLET/JUDY: 66

Change it, you don't want your lit - tle light to nev - er shine.—

MARIA: (*poco ad. lib*)

Change it! This— lit - tle light of mine.

Change it! Hoo

67 68 69

Change it. Turn it up— on bright and get your— goals in line.——

let it shine!

Change it! let it shine!

Detailed description: This block contains the first system of a musical score, measures 67 through 69. It features three staves. The top staff is a vocal line with lyrics 'Change it. Turn it up— on bright and get your— goals in line.——'. The middle staff is a piano accompaniment line. The bottom staff is a bass line. Measure 67 starts with a treble clef and a key signature of one flat. Measure 68 continues the vocal line. Measure 69 ends with a double bar line. The lyrics 'let it shine!' are written below the piano and bass staves at the end of the system.

70 71 72

There's a great new workout there for those who dare to—— claim it—— A

There's a great new workout there for those who dare to—— claim it—— A

There's a great new workout there for those who dare to—— claim it—— A

Detailed description: This block contains the second system of a musical score, measures 70 through 72. It features three staves. The top staff is a vocal line with lyrics 'There's a great new workout there for those who dare to—— claim it—— A'. The middle staff is a piano accompaniment line. The bottom staff is a bass line. Measure 70 starts with a treble clef and a key signature of one flat. Measure 71 continues the vocal line. Measure 72 ends with a double bar line. The lyrics 'There's a great new workout there for those who dare to—— claim it—— A' are written below the piano and bass staves at the end of the system.

73 74

bet - ter day— is on the way.— on - ly you— can

bet - ter day— is on the way.— on - ly you— can

bet - ter day— is on the way.— on - ly you— can

Detailed description: This block contains the third system of a musical score, measures 73 through 74. It features three staves. The top staff is a vocal line with lyrics 'bet - ter day— is on the way.— on - ly you— can'. The middle staff is a piano accompaniment line. The bottom staff is a bass line. Measure 73 starts with a treble clef and a key signature of one flat. Measure 74 continues the vocal line. The lyrics 'bet - ter day— is on the way.— on - ly you— can' are written below the piano and bass staves at the end of the system.

75 (ENS:)

you can change you can change you can

sub. mp Change it Change it. you can

change it! come on and make a change!

change it! come on and make a change!

79 DORALEE + SOPRANOS: 80

You can change you can change

ALTOS:

You can change you can change you can

Change it Change it. you can

81 82 4

change it!—

WOMEN: 4

change— it!— You can change

8 4 83-86

change— it!— You can change

87 SOPRANOS: 88

You can change

TENORS:

You can change—

89 90

A: 7 You can change, you can change You can change—

B: 7 You can change, you can change You can change—

91 **DORALEE:**

Change it. You don't want your lit - tle light to ne-ver shine.³

Change it! Hoo Let it shine and

Change it! Hoo Let it shine and

92A 92B 92C

Change it. Turn it up on bright and use it all the time

Change it! use it all the time

Change it! use it all the time

92D **DORALEE:** 92E 92F

There's a great new world out there for those who dare to claim it A

Hoo for those who dare to claim it A

Hoo for those who dare to claim it A

92G **DORALEE+ WOMEN:** 92H (to 93)

bet-ter day is on the way. On - ly we can change it.

bet-ter day is on the way. On - ly we can change it.

bet-ter day is on the way. On - ly we can change it.

93 **DORALEE:** 94

Stand up, grab a - hold, give eve - ry - thing you got.

Stand up, grab a - hold, give eve - ry - thing you got.

Stand up, grab a - hold, give eve - ry - thing you got.

95 96

When the road is dark and cold walk on...

ooh Walk on Ten: Walk on Bari: Walk on

sub. mp *cresc. poco a poco*

97

98

fear - ing not

Walk on Fear - ing not

Fear - ing not

99

100

Clean house and re - ar -

Get your life in or - der.

Get your life in or - der.

101

102

range it Here we are we've come so far com -

Re - ar - range it. Hoo com -

Re - ar - range it. Hoo com -

103 104

mit-ted now to tear the

mit-ted now to Tear the damn dam_

mit-ted now to Tear the damn dam down_

Bari: Ten:

105 106

damn dam_ down, and change

Sop: Tear the damndam down Tear the damn dam down and change

Alto: Tear the damn dam down_ down_ Tear the damn dam down and change

107 108 109 110

it! it! it! it!

**Applause
segue**

16a

AIN'T IT GREAT?

TACET

16b

A BETTER DAY

TACET

Joe, Violet

LET LOVE GROW

17

Freely

1-4 4A-4D

JOE:

Love can grow in the strang-est plac - es Might find love in strang-ers fac - es

Wait - in' just a - round the cor - ner for all you know_____

Love can grow where you least ex - pect it Take a chance, don't re - ject it

A tempo

Love will grow if one just lets it Let Love— Grow—

JOE:

I know

17 **JOE:** 18 19

you have feel-ings for me too But you're a - fraid to__ try__ to love__

20 (JOE:) 21 22

__ a - gain

VIOLET:

I know your heart is true But this is all so new. And I won-der

23 24 25

I would let you in.__

what I'll__ do if I would let you in.__

26 **JOE:** 27

It's a chance that's worth the tak - ing. Love is out there for the mak - ing.

28 29

Find it in tne eyes of some - one that__ you know._____ In

30 **JOE:**

an - y col - or shape or fash - ion, There is no de - ny - ing pas - sion.

32

Love is al - ways ev - er - last - ing Let Love__ Grow Yeah__

34 **(JOE:)**

Love can fill the emp - ty spa - ces. Dry our tears and all__ their tra - ces

VIOLET:

Love can fill the emp - ty spa - ces. Dry our tears and all__ their tra - ces

36

Mend our bro - ken hearts. and heal our souls.____

Mend our bro - ken hearts, and heal our souls.____

38 (JOE:) 39

Hind-sight's al - ways out to blind you. Not be - hind you.

VIOLET:

Look a head - and not be - hind you.

40 41 42

Look for love and let it find you. Let love grow.

Look for love and let it find you. Let love grow.

VIOLET: "We're gonna be late."

42A Rit. → 43 Slower 44

Love will grow if one just lets it. Let love grow.

Let love grow.

45 A tempo 46 Dictated 47

Let love grow.

Let love grow.

17a

GOODNIGHT, MR. HART

TACET

17b

STAY HERE, DICK

TACET

Judy

GET OUT AND STAY OUT

18

DICK: "Not this much! You can't be serious---"

JUDY: "Don't tell me what I can do, Dick!" *[MUSIC]*

JUDY: "If I want to have an affair or smoke pot *[GO ON]*
or do M&M's, you can't stop me!"

Reflective, colla voce

JUDY: 3

Well-it's fun-ny how you waltzed in here as -

sum-ing I'd come back Well let me tell you some-thing, you are way off track

Can't you see I'm diff-'rent or are you still that blind? No! You

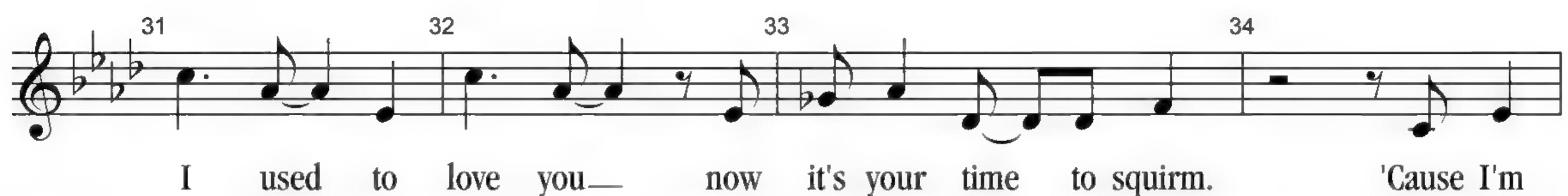
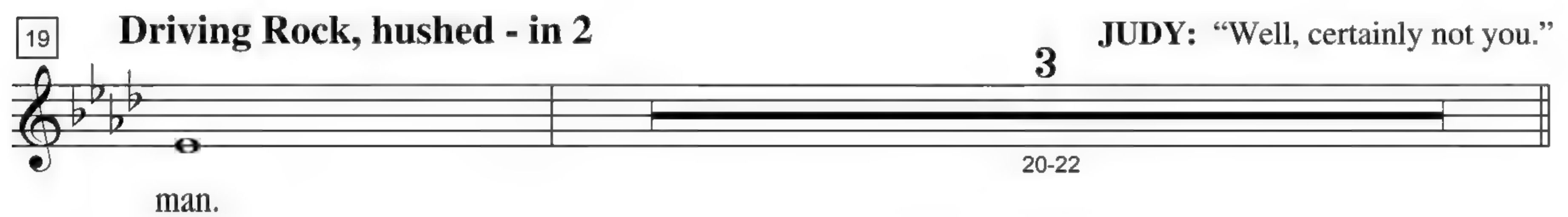
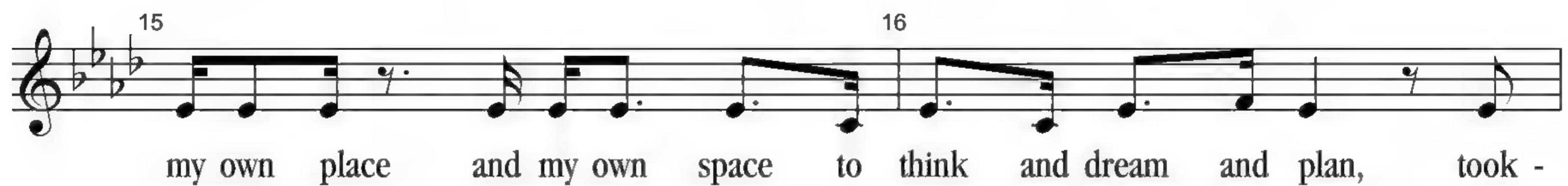
stand right here and take it; there's no love to hide be-hind. Well

11

With motion

I am proud to tell you I'm real-ly do-ing good. I'm

sure a whole lot bet-ter than you ev-er thought I would. Got



39

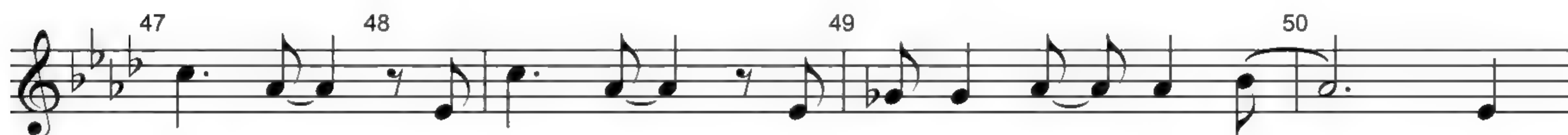
With intensity



get out— and stay out,— I've fina - lly had e-nough. Don't



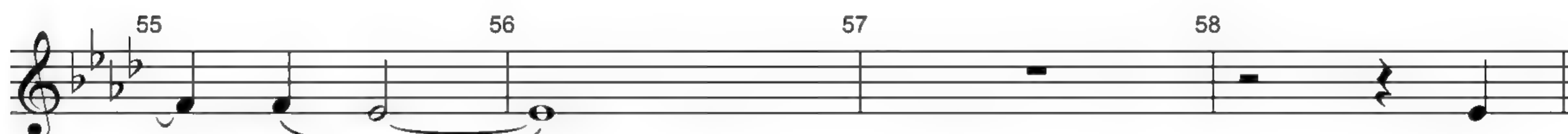
kiss me on— your way out,— - it would-n't move me— much.—— You



used me,— a - bused me,— you cheat-ed and— you lied—— So



get out— and stay out,— I'm ta - king back my——



— life.—— I

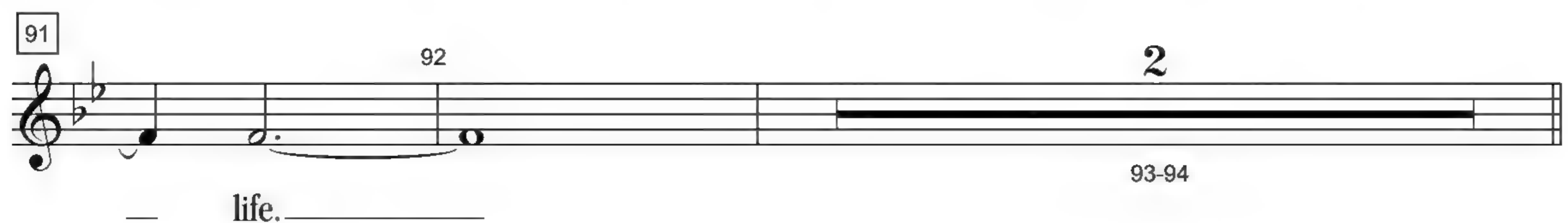
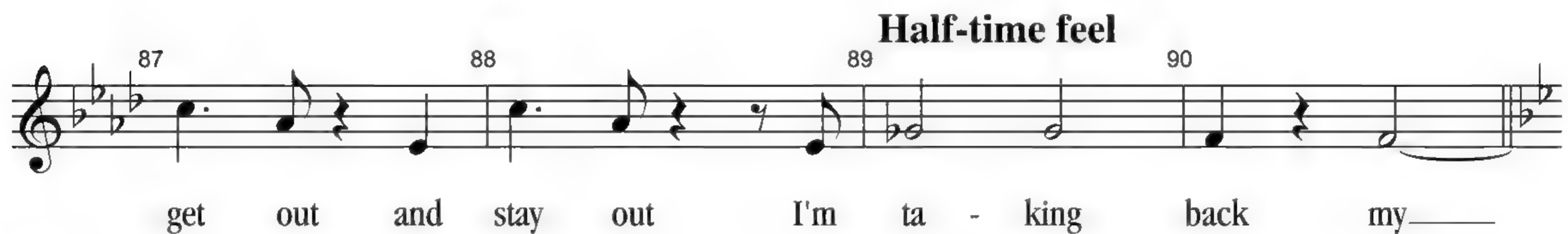
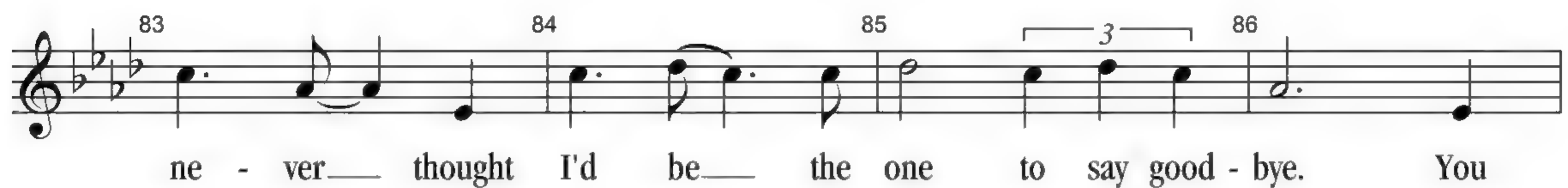
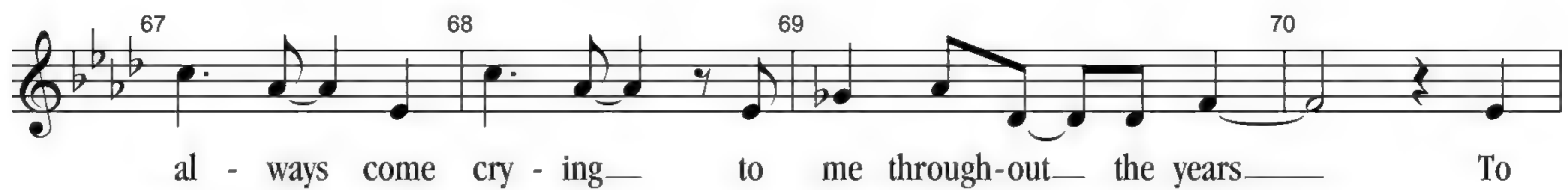
59



won - der— what you'll do— when I am not a-round—



Now that— you're new love has up— and let— you down. You've



#18 - Get Out and Stay Out

95

Dreams and plans are in the ma - king. _____ Suc -

99

cess is out there for the ta - king. _____

103

Wish it was a sim - ple as it sounds. I

104C

have no choice I have to do _____ it. _____

104G

Face the fu - ture, and walk _____ in - to it. _____

104K

Now that I'm un - fett - ered _____ and un - bound. _____ (to m.105)

105 **Tempo I;**

Get out and stay out, I've fina - lly had e-nough. _____ Don't

#18 — *Get Out and Stay Out*

109 110 111 112

kiss me on— your way out, it would-n't move me much.—— You

Detailed description: This block contains the first line of musical notation. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. Measure 109 starts with a quarter note on G#4, followed by eighth notes on A4 and B4 in measure 110. Measure 111 has a quarter note on C5, an eighth note on B4, and a quarter rest. Measure 112 begins with a quarter note on A4, followed by eighth notes on G#4 and F#4, and ends with a quarter rest. The lyrics are aligned below the notes.

113 114 115 116

used me, a - bused me, you cheat-ed and you lied.—— So

Detailed description: This block contains the second line of musical notation. It continues the melody from the previous line. Measure 113 has a quarter note on E4, followed by eighth notes on D4 and C4. Measure 114 has a quarter note on B3, an eighth note on A3, and a quarter rest. Measure 115 has a quarter note on G3, an eighth note on F#3, and a quarter rest. Measure 116 has a quarter note on E3, followed by eighth notes on D3 and C3, and ends with a quarter rest. The lyrics are aligned below the notes.

Half-time feel

117 118 119 120

get out and stay out, I'm ta - king back my——

Detailed description: This block contains the third line of musical notation. It features a treble clef and a key signature of three sharps. The tempo/style change to 'Half-time feel' is indicated by a dashed line above the staff. The melody consists of quarter notes. Measure 117 has a quarter note on G#4, followed by a quarter rest. Measure 118 has a quarter note on A4, followed by a quarter rest. Measure 119 has a quarter note on B4, followed by a quarter rest. Measure 120 has a quarter note on C5, followed by a quarter rest. The lyrics are aligned below the notes.

121 122 123 124

— life.—— My——

Detailed description: This block contains the fourth line of musical notation. It features a treble clef and a key signature of three sharps. The melody consists of half notes. Measure 121 has a half note on G#4. Measure 122 has a half note on A4. Measure 123 has a half note on B4. Measure 124 has a half note on C5. The lyrics are aligned below the notes.

Molto rall.

125 126 127 128 129

— life!—— **Applause
segue**

Detailed description: This block contains the fifth line of musical notation. It features a treble clef and a key signature of three sharps. The tempo/style change to 'Molto rall.' is indicated by the text above the staff. The melody consists of half notes. Measure 125 has a half note on G#4. Measure 126 has a half note on A4. Measure 127 has a half note on B4. Measure 128 has a half note on C5. Measure 129 has a whole rest. The lyrics are aligned below the notes. The block ends with the instruction 'Applause segue'.

18a

NO SHE DIDN'T

TACET

18b

HAIL TO THE TINSWORTHY

TACET

Entire Company

FINALE

19

Moderato ♩ = 104

1 4 9

→ 5-8

A little faster 3

10 11 14 15 (to 17)

11-13

Faster, still 4 4

17 20 21-24

Safety 2 27 28

25-26

Vamp 29 29A 29B (to 30)

7 2

30 36 38-39

40 ALL:

f Nine to— five,— what a way to make a liv - in'. Things are

Nine to— five,— what a way to make a liv - in'. Things are

42 less— up - tight, it's less tak - in' and— more giv - in'. Want to

less— up - tight, it's less tak - in' and— more giv - in'. Want to

44 move— a - head and now that I— can do— it. Bet - ter

move— a - head and now that I— can do— it. Bet - ter

46 get my rear in gear and get— right to— it. — -

get my rear in gear and get— right to— it. — -

→ 56 **Vamp** 57 58 **Vamp** 59

60 61 62

63 **ALL:**

Nine to five you can lose your mind. Get up!

Nine to five you can lose your mind. Get up!

4 68 **Vamp** 69

70 **ALL:** Nine to five, get up!

Nine to five, get up! get up and work, get up!

Nine to five, get up and work, get up!

71 **4** **Vamp** 74 75

71-74

76 77 78

Get up and work get up— and work nine to five. Nine to Five!

Get up and work get up— and work nine to five. Nine to Five!

79 **Vamp (out any time)** 80 81 **G.P.** 82 **DOLLY:** "I love that! Don't you?"

83 84

Nine to— five.— Hal - le lu - jah Hal - le - lu— jah! Oh,—-

Nine to— five.— Hal - le lu - jah Hal - le - lu— jah! Oh,—-

85 86

thank the Lord no - one's tryin' to sock it to ya. Praise and

thank the Lord no - one's tryin' to sock it to ya. Praise and

87 88

glo - ry to the ones who made a dif - 'frence.

glo - ry to the ones who made a dif - 'frence.

89 90

Joy to the girls! We've all been dē - liv - er - ed. —

Joy to the girls! We've all been de - liv - er - ed. —

91 **V/D/J + 2 WOMEN:**

Nine to five. Work - in' nine - to five.

Nine to five you can lose your mind Get up and work get up and work

Nine to five you can lose your mind Get up and work get up and work

92

93

Nine to five. Work - in' nine to five.

Nine to five you can lose your mind work - in' nine to fi -

Nine to five you can lose your mind work - in' nine to fi -

94

95

Nine to five.

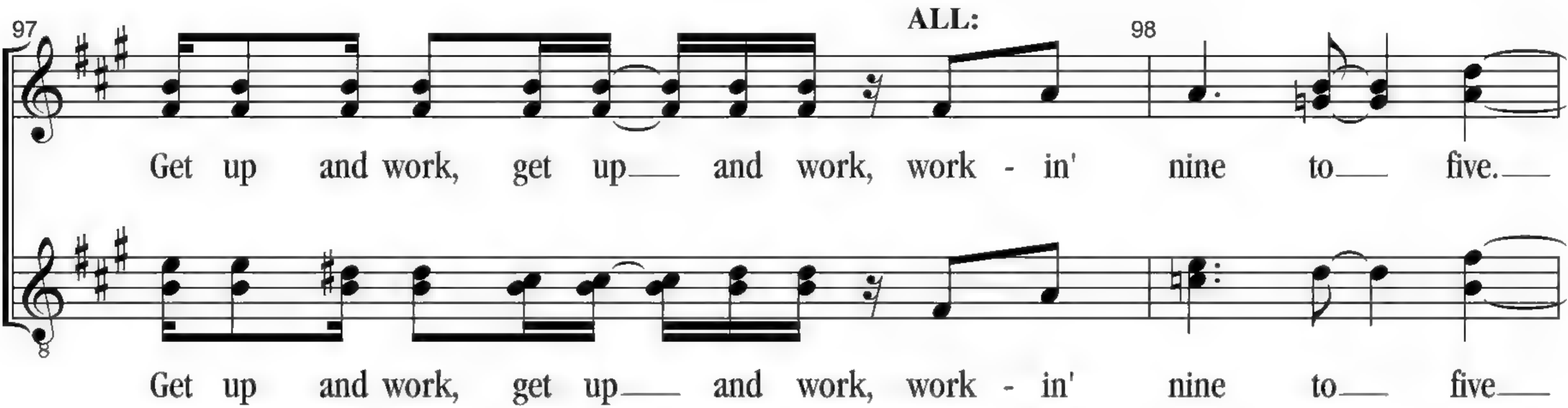
hive lose your mind, Get up and work, get up and work.

T: B:

Nine to five you can lose your mind Get up and work, get up and work. Get up!

96

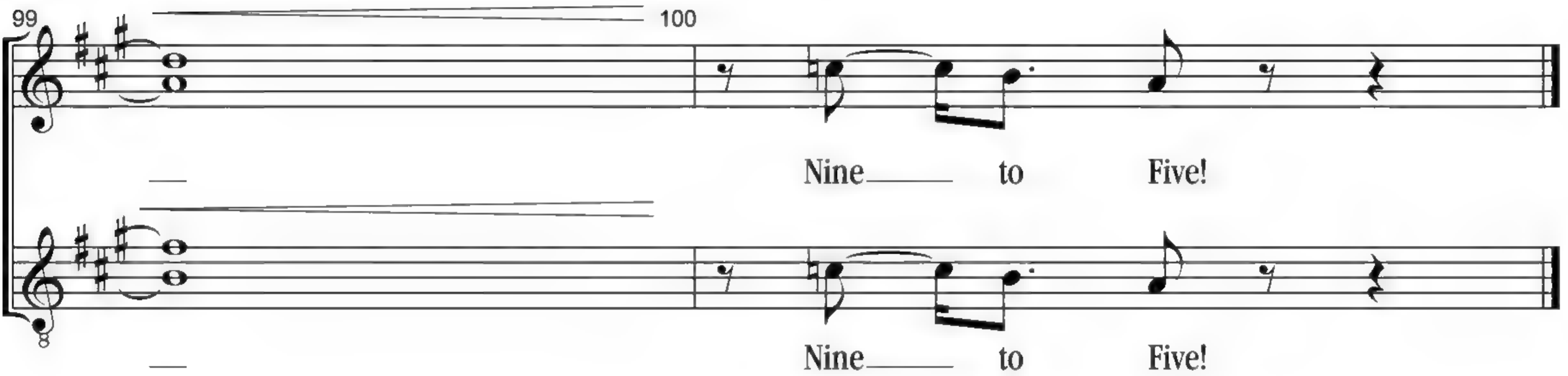
97 **ALL:** 98



Get up and work, get up and work, work - in' nine to five.

Get up and work, get up and work, work - in' nine to five

99 100



Nine to Five!

Nine to Five!

20

BOWS

Allegro, à la “Around Here” ♩ = 168

Faster

31 32

I'm gon - na
I'm gon - na

Detailed description: This block contains the musical notation for the 'Faster' section. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and the same key signature. The music starts at measure 31 and continues to measure 32. The lyrics 'I'm gon - na' are written below the staves.

Majestic Rock (1/2 Time Feel) ♩ = 150

33 34

Shine Like The Sun when these clouds roll a - way from my -
Shine Like The Sun

Detailed description: This block contains the musical notation for the 'Majestic Rock' section. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and the same key signature. The music starts at measure 33 and continues to measure 34. The lyrics 'Shine Like The Sun when these clouds roll a - way from my -' are written below the staves.

35 36 37

— door. Shi - high hine I won't crawl I can run I won't be
Shi - high hine I won't crawl I can run

Detailed description: This block contains the musical notation for measures 35, 36, and 37. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and the same key signature. The lyrics '— door. Shi - high hine I won't crawl I can run I won't be' are written below the staves.

38 39 40

— at your mer - cy no more. Shi - hi - ine We'll be sing -
Hoo Shi - hi - ine We'll be sing -

Detailed description: This block contains the musical notation for measures 38, 39, and 40. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and the same key signature. The lyrics '— at your mer - cy no more. Shi - hi - ine We'll be sing -' are written below the staves.

41 ing it loud.— Be so proud— that we fin - al - ly, Fin - al - ly

42 3 3 43 3

ing it loud.— Fin - al - ly

44 won. And when the los-ing's all done. we're gon - na Shine

45 46 3

won. -

+JUDY: Shine

47 *sub. p* Shine like the

+VIOLET: Shine.

48

+DORALEE: Shine.

49 sun.— Shine.— shine like the sun. - When the cry -

50 51 **ALL:**

52 in's all done,— when the ly - in's all done, when the try -

54 in's all done, there'll be no - thing but sun. When it's all— said and done.

57 we're gon - na shine Shine. Shine like— the

60 Shine. Shine like— the sun. **Slower, à la "9 to 5"**

63 **DOLLY:** Tum-ble out-a bed and I stum-ble to the kit - chen. Pour my - self a cup of am - bi - tion.

65 Yawn and stretch and try to come to life.

67 *mf* 68

Jump in the-show'r and the blood starts pump-in'. Out on the streets the tra-ffic-starts jump-in for folks

69 70 *f*

— like me— on the job from nine— to— five.— Work-in'

71 72

nine to— five— what a way to make a liv - in'. Bare - ly

nine to— five— what a way to make a liv - in'. Bare - ly

nine to— five— what a way to make a liv - in'. Bare - ly

73 74

gett - in by. It's all tak - in' and no giv - in'. They just

get - tin' by. It's all tak - in' and no giv - in'. They just

get - tin' by. It's all tak - in' and no giv - in'. They just

75 76

use — your mind and they ne - ver give you cred - it. It's e -

use — your mind and they nev - er give you cred - it. It's e -

use — your mind and they nev - er give you cred - it. It's e -

Detailed description: This block contains the musical notation for measures 75 and 76. It consists of three staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff has a treble clef and a key signature of three sharps. The third staff has a bass clef and a key signature of three sharps. The lyrics are written below each staff. Measure 75 is marked with a '75' and measure 76 is marked with a '76'. The lyrics for measure 75 are 'use — your mind and they ne - ver give you cred - it. It's e -'. The lyrics for measure 76 are 'use — your mind and they nev - er give you cred - it. It's e -'.

77 78

nough to drive you — cra - zy if — you let — it. — -

nough to drive you — cra - zy if — you let — it. — -

nough to drive you — cra - zy if — you let — it. — -

Detailed description: This block contains the musical notation for measures 77 and 78. It consists of three staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff has a treble clef and a key signature of three sharps. The third staff has a bass clef and a key signature of three sharps. The lyrics are written below each staff. Measure 77 is marked with a '77' and measure 78 is marked with a '78'. The lyrics for measure 77 are 'nough to drive you — cra - zy if — you let — it. — -'. The lyrics for measure 78 are 'nough to drive you — cra - zy if — you let — it. — -'.

2 X 4

79-82

Detailed description: This block contains the musical notation for measures 79-82. It consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staff begins with a repeat sign (two dots) and ends with a double bar line. Above the staff, the text '2 X 4' is written. Below the staff, the text '79-82' is written.

83 84 ALL: 85

work - in' nine to five.

work - in' nine to five

Vamp

86 87 88

Nine to Five!

Nine to Five!

21

EXIT MUSIC

TACET